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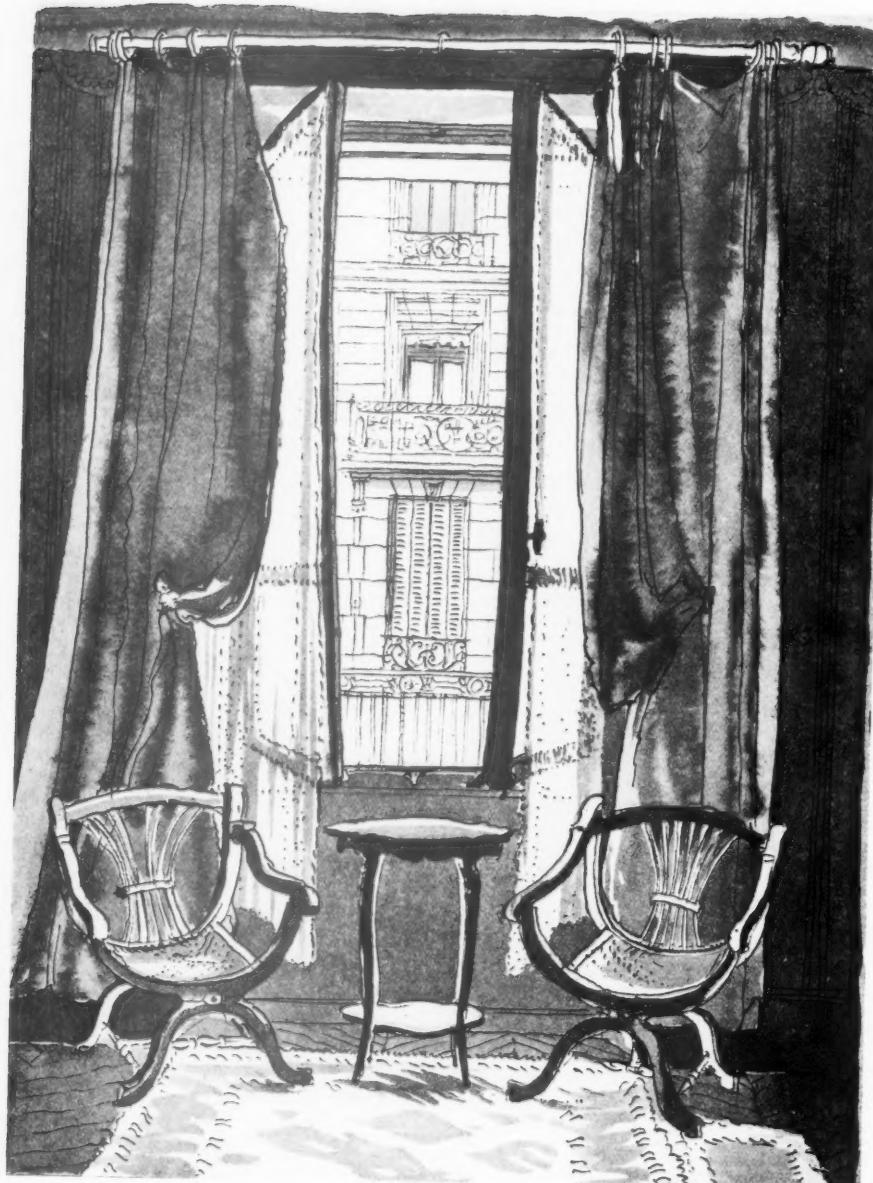
JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS  
THIRD SERIES

VOL. 39. No. 4

19 DECEMBER 1931

CONTENTS FOR 19 DECEMBER 1931

	PAGE
PARIS WINDSCAPE. Ink Wash Drawing by Raymond McGrath [A.I.]	<i>Frontispiece</i>
JOURNAL	115
STAINED GLASS AND ARCHITECTURE. F. C. Eden [F.]	117
Vote of Thanks and Discussion	124
GRAVEYARD MEMORIALS IN BRITISH STONE. A. Llewellyn Smith	132
LETTER FROM THE PRESIDENT TO THE PRIME MINISTER	137
LETTER FROM THE PRESIDENT ON UNEMPLOYMENT IN THE ARCHITECTURAL PROFESSION	138
THE PRESENT STATE OF HOUSING. John G. Martin	139
REVIEWS:	
THE ENGLISH HOUSE. J. A. Gotch [P.P.R.I.B.A.]	144
STEEL STRUCTURES COMMITTEE REPORT. Oscar Faber [Hon. A.]	145
ORDERS OF ARCHITECTURE. Arthur J. Davis [F.]	147
CHURCHES AT JERASH. M. A. Sisson [A.I.]	147
ACCESSIONS TO THE LIBRARY	148
THE REGISTRATION COUNCIL	150
LEGAL:	
McGAW v. THE GENERAL LYING-IN HOSPITAL	151
NEWS OF THE WORLD, LIMITED v. ALLEN FAIRHEAD AND SONS, LIMITED	151
CORRESPONDENCE:	
THE NEW BUILDING. F. Sidney Webber [F.]	152
ARCHITECTURAL COMPETITIONS. Lionel F. R. Coote [F.]	152
ENGLISH WALLPAPERS. M. S. Goodhart-Rendel [F.]	152
MODERNISM. R. G. Wilshire [A.I.]	152
NOTES	153
AN ARCHITECTURAL CROSSWORD	154
ALLIED SOCIETIES:	
THE NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS	155
THE GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION	156
THE WEST YORKSHIRE SOCIETY OF ARCHITECTS	156
THE SOUTH WALES INSTITUTE OF ARCHITECTS	157
OBITUARY:	
G. S. PACKER [F.]	157
J. G. ABERDOUR [L.]	157
MEMBERSHIP LISTS:	
ELECTION OF STUDENTS	158
R.I.B.A. PROBATIONERS	158
NOTICES	158
COMPETITIONS	159
MEMBERS' COLUMN	160
MINUTES VI	160
A.B.S.	160



PARIS WINDOWSCAPE  
An ink wash drawing by Raymond McGrath [J.I.]

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# JOURNAL OF THE ROYAL INSTITUTE of BRITISH ARCHITECTS

VOL. 39. 3RD SERIES

19 DECEMBER 1931

No. 4

## Journal

Mrs. Noel, granddaughter of C. R. Cockerell, R.A., the first architect President of the R.I.B.A., and daughter of Frederick Pepys Cockerell, for many years Hon. Secretary, has made a most generous gift to the Institute of a number of important drawings by C. R. Cockerell and F. P. Cockerell. We are sometimes apt to think of drawings by architects as formal affairs, of a formalism which is often only too dull, designed to display particular buildings well in the eyes of a client, making no pretence to the finer qualities of draughtsmanship and character. If ever there was one who combined the qualities of architect and scholar with consummate draughtsmanship, it was C. R. Cockerell, who, in the words of Professor Richardson, "was a draughtsman of the first rank . . . who possessed the skill of a painter combined with the eye of a sculptor." The drawings which, through Mrs. Noel's kindness, are now added to the R.I.B.A. collection, have this intrinsic merit of being really fine examples of his work; but there is also the value for us, a sentimental value, perhaps, which we do not wish to discount, that Cockerell was one of the most distinguished of our early members, both in his service to the Institute and in his wider services to architecture.

In the present collection are about 17 drawings by C. R. Cockerell. Among the more notable of these are a large water colour drawing of his restoration of the Parthenon; a magnificent sepia drawing of Rome restored, the original sketch for the etching which, with its fellow restoration of Athens, is well known; and the original pencil drawing for his symposium of the most famous buildings of the world, companion picture to the better known "Tribute to Sir Christopher Wren." In date they range from sketches made in Greece and Italy between 1811 and 1817, when he was on his grand tour, to the "Professor's dream," as the symposium is attractively called, which was drawn in 1849.

The twenty-two drawings by F. P. Cockerell are mostly water colour sketches made in Italy in the "fifties."

The gift also includes two small water colour sketches by Edward Lear. We hope to be able to exhibit these on 1 February, and during the succeeding week.

Last, but by no means least, Mrs. Noel is lending to the R.I.B.A. for a short while the famous "Tribute to Sir Christopher Wren," which we hope to exhibit in a place where it may be seen by all. This drawing was exhibited at the Soane Museum a short time ago; and any who did not take that opportunity of seeing this most striking example of architectural draughtsmanship are strongly advised not to miss seeing it while it is at the R.I.B.A.

As is announced in another part of this JOURNAL, the Sessional Paper on the work of Sir Aston Webb, which was to be read on 15 February 1932, has been postponed, but on that date, Sir Reginald Blomfield, R.A., is to read a paper on the work of W. R. Lethaby. On the evening of Sir Reginald Blomfield's paper, we hope it may be possible to hold an exhibition of W. R. Lethaby's drawings. To the present generation of architects, Lethaby's draughtsmanship is best known by the clever thumb-nail sketches with which he illustrated his articles in the *Builder*, but to an earlier generation the brilliant pen and ink drawings which he made to illustrate Norman Shaw's buildings best represent his work. Since we hope it may be possible to give his drawings the critical attention they deserve at the time of the exhibition, we will not discuss them further now. Any members who have drawings in their possession which they would be prepared to loan, are asked to write to the Librarian, who will also be glad to be told of the whereabouts of other drawings by Lethaby which might be available for the exhibition.

Dr. Raymond Unwin has contributed an important article on Housing and the Slums to the *Spectator* of 12 December in which he draws attention to the alarming falling off in the number of houses being built, a decline which is setting us far behind the normal



A MIDLAND CHURCHYARD

which must be maintained if housing is to keep pace with the demand. Concurrently there is the no less alarming increase of unemployment in the building industry which has now reached the figure of 24.7 per cent.

To allow this to continue is the most incredible folly, for not only is the whole problem of social welfare set back, but for each house not built must be added a charge of about £75 for unemployment maintenance. Dr. Unwin stresses the point that if an economical solution is to be found, good planning both of the housing areas and the industrial houses is essential.

"Anyone," he says, "with knowledge of the domestic and social conditions imposed on those who dwell in slum areas, must regard as little short of miraculous the exercise by slum dwellers of the faculties, or their practice of the virtues, which good citizenship now requires. Fortunately there is plenty of evidence that the new environment provided by better housing conditions produces rapid response and improvement. Here, then, is a known remedy for a serious social danger. Why is it not adequately applied? One reason is that so many lack imagination, or fail to use it. Few realise the paralysing and sordid conditions under which families in one or two rooms must live."

On Friday, 11 December, the Rt. Hon. Lord Eustace Percy, P.C., M.P., opened an exhibition at the Batsford Gallery of books and pictures on "Life and Work for Young People." The idea of the exhibition was conceived, and in detail has been organised, by Mr. C. H. B. Quennell, F.R.I.B.A., to show to children the delight and beauty that may be found in the ordinary occupations and things of daily life. The simplest way to describe what may be seen there is to say that it is an extension in idea of Mr. Quennell's own books on everyday life and everyday things by the display of other books and pictures illustrating the human side of Art, History and Science. It is unfortunately impossible to do full justice to this admirable exhibition in the restricted space of a very crowded JOURNAL, but we can make one final exhortation to all architecturally-minded uncles and aunts to start their young relations in the paths of right appreciation by taking them to the Batsford Gallery this holiday.

The prudery that apologises for a display of Christmas spirit is without doubt worse than a Scrooge-ish disposition to disregard the season altogether. The crossword puzzle which appears in this issue is not to be a regular feature, popular as it might be, but is merely an exhibition of what Michael Finsbury, in Stevenson's "Wrong-box," called "a little judicious levity" appropriate to a fireside season.



## STAINED GLASS AND ARCHITECTURE

BY F. C. EDEN, M.A., F.S.A., F.R.I.B.A.

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 14 DECEMBER 1931

THE PRESIDENT, DR. RAYMOND UNWIN, IN THE CHAIR

**A**N architectural critic of some repute once made this curious, if reluctant, admission: "I am forced to say that the window of dyed glass is the most perfect art-form known." With which dictum I entirely disagree, if by "perfect" he meant complete, self-contained, independent of externals. By an odd inversion we have come to regard a frame as something designed to set off a picture to advantage. However true this may be of the comparatively trivial and evanescent easel picture, the nobler forms of art such as mosaic and fresco have come into being for the very purpose of adorning their frames; but the frame, which in the one case may be just a gilded slat, in the other is no less than Architecture itself. And so on its own lower level with stained glass. It is only in strict and loyal subordination to architecture that it has any right to exist. It is quite accurately an architectural art.

In case there should be any here to whom the process is unfamiliar, it may be of interest to give a summary outline of the various stages through which a stained glass window has to pass before it reaches its place in a church. The subject having been selected,

the next step is to prepare a sketch design, usually to a scale of one inch to the foot, to elucidate the general scheme, balance of colour and so forth. After that comes the full-sized cartoon or vidimus, as it used to be called, which, if the man who has to paint the glass knows his job, need not be highly finished. Next, a piece of thin paper is laid over the cartoon on which are traced the lead-lines dividing the different pieces of glass, and from this the glazier proceeds to cut the glass to the requisite shapes. This is called the cut-line. The painter then traces on them his main outlines in brown pigment, but without any shading except, perhaps, a few hatched lines. This tracing is put into a kiln, the pieces of glass being laid in trays filled with plaster of Paris, a process which takes, once the kiln is thoroughly hot, ten minutes or less for each tray. By this means the colour, which is a dark, finely ground glass-powder, is practically melted on to the glass.

The painter then takes the pieces and sticks them with wax in their proper relative positions on to a sheet of plate glass, which is set on an easel against the light so that he can see through the glass as he

paints. The method of painting is as follows: A wash of paint is laid over the whole surface of the glass and, while wet, stippled with a badger-hair brush to produce a granulated surface and let the light through. When dry, the painter scrubs away with a stiff brush so much paint as will give the gradation required, leaving the glass quite clear for the highest lights, for which purpose he will often use the sharpened butt end of the handle, or for delicate work a quill or needle-point. The method is more like engraving than painting, and consists rather in the removal than in the laying on of pigment.

One of the secrets of success is to get the modelling required with the minimum of paint and to let all the light possible into the shadows, always remembering that the glory of glass is its transparency and colour, not realistic modelling of form or effects of relief.

When the painting is complete it goes once more to the kiln, and when it comes out the rather dead effect of the raw paint will have vanished and the whites will have recovered their silvery tone.

There is one more thing to be done by the painter before the pieces of glass are handed over to the glazier to be leaded up, and that is the application of the silver stain to those parts of the design which are to be yellow. It is always applied to the back, or outside of the glass, the paint being on the inside. In the kiln, the greyish white chloride of silver becomes a pure transparent yellow stain upon the glass into which it has sunk, so as to be quite unaffected by the weather.

The glazier then lays the cut-line on his bench, putting each piece of glass on the place marked for it, bending the lead round it and finally soldering the joints.

The window is then lifted off the bench and held up to the light. You can now begin to count your mistakes and rack your brains as to the best way of rectifying them.

All that now remains to be done is to rub in a cement formed of whiting, red-lead and linseed oil, to keep the glass firm in the leads and exclude the weather.

I think there is a notion still held in some quarters that the same man, if he does not actually manufacture the glass, should at all events prepare the design, draw the cartoon and cut-line, cut the glass, apply the paint—perhaps he may be let off the firing—and lead the pieces together. I do not know how such a fallacy came about, but it was not the method used when the art was at its zenith. To start with, glass-making and glass-painting were entirely different crafts. Then one made the design, another the cartoons, and yet another executed the painting.

"It may be doubted," says a recent authority, "if the glass-painter in the Middle Ages ever originated the design of a window. The tradition of pictorial art was in those days wholly in the hands of the illuminator of manuscript books."\* So much for what we may call the scale drawing. In the contract for the windows of St. Stephen's Chapel, Westminster, dated 1351, we read of "those who work on the drawing of the images on white tables," i.e., large drawing boards painted white on which the cartoonists drew in charcoal or black pigment. In the contract made a century later (1447) with John Prudde for the windows in the Beauchamp Chapel allusion is made to "patterns on paper afterwards to be newly traced and pictured by another painter."

In recent years the propriety of the procedure has been questioned, but if we may judge from the magnificent results produced when this method was in vogue there can be no doubt that it is the right one to follow: co-operation and collaboration certainly, but not confusion of the artist and the workman.

Some years ago an artist who dabbled in stained glass conceived the notion that the right way to produce a coloured window was to eschew painting altogether for drapery and ornament, applying a minimum of brushwork to the faces and limbs of the figures. Such painting, if it were not to make too glaring a contrast with the lead lines, which provided the only drawing, had necessarily to be of a rough and slapdash description.

The whole art, he seems to have argued, is so based upon the glazier's craft that it was the gradual elbowing out of the glazier by the painter which started the decadence of the sixteenth century. A perfectly sound position from which, however, he proceeded to draw the conclusion that to save the art from corruption the glazier ought to be the predominant partner. In matters of art, logic makes a good servant but a bad master, and so a sound theory becomes a doctrinaire absurdity which has gone to the heads of the extremists, with results which I confess to viewing with some disfavour.

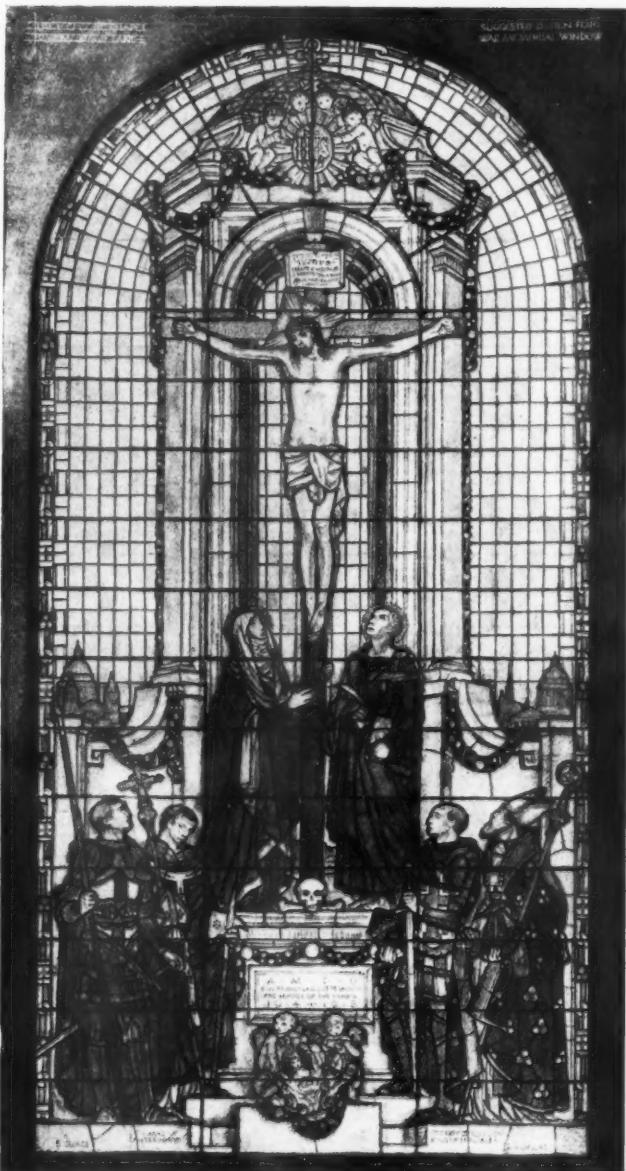
In the early period when the glass was used in very small fragments the arrangement of the lead-work was constrained to follow the design. But as the technique improved, and especially when white glass began to predominate, the leads had to be so schemed as not to confuse the drawing or compete with the fine painted line, but just to add emphasis when that could be done with advantage.

A skilful cartoonist will always bear in mind the

\* In the latter days of the art the French painters made extensive use of woodcuts and prints by German and Italian engravers.

limitations of the glazier, but even so the preparation of the cut-line, on which the leading is finally determined, involves careful judgment. In white draperies, for instance, it is often inadvisable to allow the leads to follow the folds; if a lead be taken boldly across them in a slightly curved line, it is strange how little it obtrudes itself in the finished work, whereas a lead running down a fold, except in a large-scale figure, may give an unduly emphatic line out of scale with the painted shading.

What is an architect to do when he is asked to advise on the insertion of coloured windows in an ancient church? I well remember the enchanting effect of the large church of Rothwell, in Northamptonshire, as it appeared on a bright day in October some years ago, with every window glazed in clear glass and the sunlight striking across the floor. I confess I should have been loth to see it otherwise, but the effect was certainly not that which the builders had in view. The destruction of old glass has been so thorough that, with the unique exception of Fairford, we have no example in England of a village church in which the contemporary glazing still occupies the place designed for it in the original architectural scheme. That destruction was wrought in three ways. Though the glass we have left is but a drop from the mediæval ocean, it may seem strange that it has not suffered quite so much as other and far less fragile works of Gothic art from those bouts of underbred religiosity which were epidemic under Elizabeth and Cromwell. Perhaps William Harrison can tell us why. In 1577 he wrote, "All monuments of idolatrie are defaced; only the stories in glasse windows excepted, which for want of sufficient store of new stiffe and by reason of extreame charge that should grow by alteration of the same into white panes throughout the realme are not altogether abolished in most places at once, but little by little suffered to deace that white glasse may be provided and set up in their roome." The wisdom of the serpent, or, should we say, of the old serpent? During the Great Rebellion the *modus operandi* was less subtle: rather of the hammer-and-tongs order. Perhaps white glass was cheaper by then. This is what Mr. William Culmer, rector of Charlham, Kent, has to tell of his



WINDOW OF CRUCIFIXION AND SAINTS, MERCER'S CHAPEL, IRONMONGER LANE  
Martin Travers

work of reformation in Canterbury Cathedral in 1642. While he and his gang of roughs were at their godly work upon the rood-loft they were "interrupted by a Prebend's wife, who appealed for the images and jeered the Commissioners viragiously. She shreckt

out and ran to her husband who came and asked for their authority." The poor man was taken ill at what he saw and had to leave the building. "Then the work of reformation went on, and the Commissioners fell presently to the work on the great idolatrous window" with its seven large pictures of the Virgin in seven glorious appearances. "But their prime Cathedral saint Archbishop Thomas Becket was most rarely pictured in that window, in full proportions, with cope, rochet, miter, crozier and all his pontificalibus. . . . While judgement was executing on the Idols in that window the Cathedralists cried out again for their great Diana, hold your hands, hold, hold, Sirs. A minister being there on the top of the citie ladder, neer 60 steps high, with a whole pike in his hand, rattling down proud Becket's glassy bones . . . to him it was said, 'tis a shame for a minister to be seen there, . . . some whisht he might break his neck; but he finished the work and came down well." But the tale of destruction is not yet told. *Quod non fecerunt barbari fecerunt Barberini.* What red-hot fanaticism spared the frigid philistinism of the 18th century destroyed. Wyatt's work at Salisbury in 1788 is an exemplar on a large scale of what lesser folk were doing elsewhere. He took out almost all the "dirty old glass" and smashed it up for the sake of the lead, the glass itself being thrown into the town ditch. Here is a letter from John Berry, Cathedral glazier, to Mr. Lloyd, of Conduit Street, a collector, no doubt:—

"Sir, This day I have sent you a Box full of old stained and painted glass . . . which I hope will suite your Purpos: it his the best that I can get at Present. But I expect to Beate to Peceais a great deal very sune, as it his of now use to me, and we do it for the lead. If you want more of the same sorts you may have what theair is, if it will pay you for the taking out, as it is a Deal of Truble to what a Beating it to Peceais his . . .

"Your most Omble Servant,  
"JOHN BERRY."

That so many flowers should still be left in the garden after the trampling of these rogue elephants is little short of a marvel.

Our churches, especially those of the Perpendicular period, have thereby lost not a mere decorative adjunct but an important, if not an integral part of the scheme that was before the minds of their designers. Can that be recovered and, if so, should the attempt be made?

The introduction of modern glass into old churches has been the subject of controversy. Mr. Herbert Read feels strongly on the matter. "In all directions," he

writes,\* "there is a relapse into a servile and lifeless imitation of mediæval mannerisms, due to a natural disregard for those self-denying ordinances which Morris observed. It seems that only the complete filling of every window in every old church will ever terminate this atrocious vandalism."

The self-denying ordinance alluded to was the rule which Morris made, after one or two experiments, not to supply stained glass for any church which could be considered a monument of mediæval art. I think a visit to the Cathedral at Oxford may in part explain this reluctance. For some obscure aesthetic reason—its self-consciousness, perhaps—glass of the Burne-Jones type with which Morris was associated creates an acute disharmony in an ancient church. Seeing that both designer and executant might be classed as mediævalists, this is somewhat curious. The 17th-century glass of the Van Lingens in the same church, for all its theoretical errors, its enamels, its smokiness and its pictorial ideals, strikes no note of discord whatever.

Well, what is to be done? People will give windows however much one may endeavour to divert their gifts into other channels. Personally, I should be glad if modern glass were confined to windows over altars and at the west end of churches. While I have no scruple in substituting new glass, which does at least admit light for the heavy or glaring shop-work of the last century, in the hope that one's own attempts may in course of time give way to something better, I do deprecate the displacement of clear glass through which one can enjoy sky and trees, and my advice is usually to leave aisle windows alone.

The designer of a new church should always exercise control over the glass, in order to ensure an architectonic basis together with consistency and continuity of treatment. He should insist upon a coherent scheme being drawn up, to fix the subject for each window, and avoid the haphazard, unrelated effect produced when each donor is allowed to choose his own subject. He should select a glass-painter in sympathy with his work to carry out the whole, and should exercise a general supervision over the design. If a good scheme is prepared to start with, donors will, I think, be found willing to fall in with it, and it will be possible to veto unsuitable subjects. In my judgment, anything that lends itself to sentimental treatment, such as the Good Shepherd, the Light of the World, is unsuitable: Sentimentality and its ugly sister Mawkishness are the bane of religious art.

\* *English Stained Glass.* Herbert Read, p. 225.

But surely the most incongruous window ever inserted in a church is the Sports window in the Cathedral of St. John, N.Y. It includes medallion subjects, set in imitated 13th-century ornament, representing, among others, polo, tennis, cycling, football and horse-racing. One light shows two men in plus-fours setting out along a country road to the links. If modern realistic subjects must be introduced, the least offensive way to do so is as quite small medallions in grisaille—i.e., white and yellow stain only.

Experience soon teaches what subjects are suitable and what not. Histories—i.e., scenes from Scripture or the Lives of the Saints—were admirably portrayed in Gothic times, but nowadays the necessary *naïveté* and directness of story-telling have been lost.

Single figures on quarry grounds forming a horizontal band of colour across the lights are often noble and stately but, if the series be continued too far, apt to grow monotonous. What may be called dogmatic or mystical subjects, such as the Jesse Tree, the Fountain of Life, or the Seven Sacraments, are capable of treatment both dignified and decorative. A certain hieratic stiffness, angularity and downright rigidity of manner is quite suited to such a craft as glass-painting, the ideal of which, it has been said, is not “a picture made transparent, but a window made beautiful.” Hence perhaps it comes about that in old glass the schematic arrangement, the ornament and the colour are often more interesting than the subject portrayed.

I think it is sometimes forgotten that the prime function of a window is to admit light. Whatever may be suited to the tropics, where “the worst of your foes is the sun overhead,” in this climate the cry must ever be “Light, more light.” So it was throughout the Middle Ages—those ages, not of sentiment, but of common sense. The solemn, gorgeous colouring of the thirteenth century gradually gave place to the delicate, silvery tints of the fifteenth, with its predominance of white glass, while at the same time the window openings grew larger and larger, till the wall became a mere pierced screen for the display of glass. Mason and glass-painter played into one another’s hands, so that it might almost seem as if stained glass were the formative element in the evolution of Gothic architecture. Churches in this country need all the daylight possible. Nothing is so depressing as a town church the windows of which have been so obscured by semi-opaque glass that artificial light has to be used at all hours of the day. It is a curious reflection that the culminating point of an art of which colour would seem to be the very *raison d'être* should be marked by this predominance, or rather triumph, of

white. One reason perhaps for this gradual development from murk to the full light of day was that stained glass is peculiarly the art of the North, of sunless climes: an art, maybe, of compensation, to redress the balance, to cheat us into cheerfulness. As a French writer says: “If it be dull without, you may be sure of fair weather in church” (M. Proust).

However this may be, if you want to study glass choose a dull day. Direct sunlight is a hindrance. With sun streaming through them, the windows facing south are too blinding to examine in comfort, while those on the north will receive the light from the wrong side and fade into lifelessness.

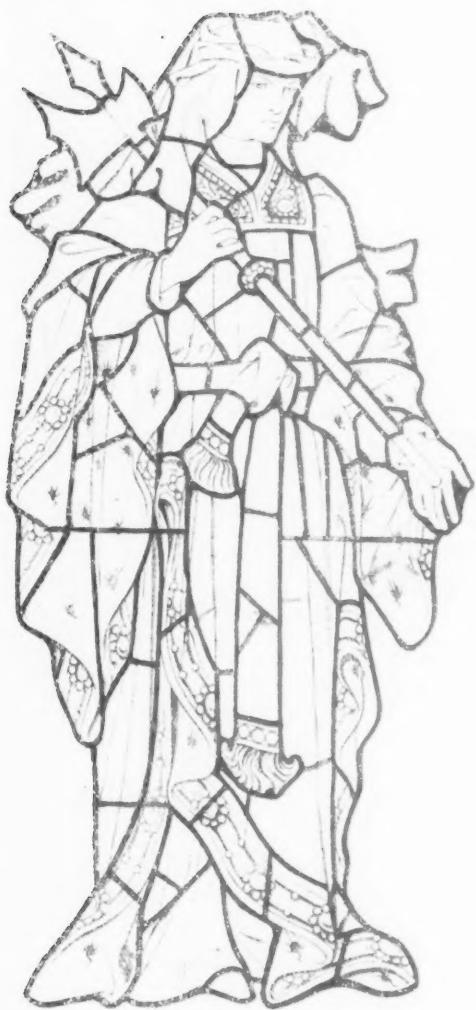
Lead glazing is not self-supporting. Apart from wind-pressure a piece measuring a very few feet in area will sag and crack by its own weight. It therefore requires extraneous support. The wide lights of the 13th century were fortified by a regular armament of ironwork arranged in circles, lozenges and so forth, to define the shape of the medallions composing the design. With the introduction of stone mullions, whereby the width of the lights was reduced, say, from 6 feet to 2 feet or less, the patterned shapes of the earlier irons were simplified to a rectangular grid of standards and saddle-bars. It must not be supposed that these bars hamper the designer: they really prop the artist as much as they do the material, by compelling him to take the sections into which the surface is divided as units of his design, which is thereby forced on to a geometrical basis.

In contrast to the cheerful glitter of a window of white crown glass the outside of a coloured window is about as bleak and expressionless as the back of a canvas. Here the ironwork fulfils another aesthetic purpose, for, I need hardly say, the irons must be outside\* the glass. The grille formed by upright standards, threaded through square or diagonal eyes in the saddle-bars, gives just the relief that is needed, so that it is hard to forgive incompetent glass-painters who have insisted on their removal.

In new churches irons should always be provided, but it is well to tip them with copper where they enter the stone.

One of the minor problems that confront the architect is the protection of stained glass, chiefly against stone-throwing. The problem is as old as the 15th century. When the Duomo of Milan was in building the windows of such portions as were complete were glazed as the work proceeded, and it was found that on holidays boys were wont to amuse themselves then as now. After trying the experiment of putting a

\* In churches of Palladian design the irons are inside.



HUMPHREY, DUKE OF STAFFORD  
Cartoon for stained glass window in St. Mary's Hall,  
Coventry, by Reginald Bell

watcher in charge it occurred to the authorities of the fabric to erect wire guards, the earliest example of their use that I have come across. However, they are such a disfigurement to the architecture as well as to

the glass that I always refuse to allow them, except in the rare instances when a playground comes right up to the church wall. The protection is really unnecessary, and in about thirty years I have had only two examples of wilful damage to repair at the cost of a few shillings. If guards must be used, they should be of copper, not galvanised wire. The case of ancient glass is somewhat different, because it is irreplaceable, but plate glass should never be used for the purpose. Apart from the possible decay that might take place between the layers of glass, it is worse than useless, because the fracture of the plate glass would spread the injury over a larger area.

During the last thirty years or so English glass painting has produced two new schools, diametrically opposed in method and ideals. I do not want to describe them as Modernist and Traditional, because I dislike the terms, and I think they may be better defined by their works than by their aims, because the former can be seen and the latter only guessed at. I shall, therefore, call them the Thick and Thin schools. The one takes as its model English 15th-century glass, and aims at lightness of effect produced by abundant use of white glass combined with slight and delicate painting and a restricted palette. The other, the Thick school—if it may be said to have taken any traditional style as its point of departure, for it is really quite styleless—is to some extent based upon the mosaic method of the 13th century. It is characterised by colouring sometimes vivid to the verge of vulgarity, sometimes deep to the point of heaviness, a heaviness which is accentuated by the use of wide leads and coarse, if summary, painting; or, alternatively the flesh only is painted, while the robes and ornament are an agglomeration of fragments, the only drawing being supplied by the shaping and leading of the pieces.

It is obvious, as I said just now, that the whole art is based on the craft of the glazier, and it is historically true that as the painter pushed his way more and more to the front the glazier was thrust more and more into the background, till the art sank to its lowest ebb in the west window of New College Chapel. Here the best that a great colourist like Sir Joshua Reynolds could do was to emit a sort of bituminous fog, while the leading which it was sought to avoid revenged itself by obtruding a rectangular grille across the murky and peeling pictures.

It is not surprising that such an example of the peril of shirking the limitation imposed by the leads should have driven some designers to the opposite extreme. Insistence on glazing for its own sake, and not merely as a technical necessity and wholesome restraint upon

the painter's vagaries, is obvious in the work of the Thick school. Much of the leading, especially of skies and backgrounds, is in roughly parallel lines, the cames are unduly wide, and there is an effort to draw with the leads as far as possible, in addition to using them for their necessary function of connecting pieces of different colours. An unpleasant obtrusiveness is the result, together with that tinge of commonness which ever accompanies exaggeration and departure from the golden mean. It is hardly too much to say that some of the more anarchic developments of this modern school are as eye-splitting as anything that was done by the despised tradesmen of the 19th century.

The Thin school arose in reaction against the over-painting, excessive modelling and pictorial tendencies observable in some contemporary work, which it aimed at correcting by reversion to the fair colouring and delicate painting characteristic of the later mediæval work. Much of the glass it has produced, while noteworthy for careful design, always on an architectonic basis, has likewise suffered from exaggeration. Reaction against realistic modelling of form has resulted in the thinness and flatness of a transparency, with an appearance of timidity which the irreverent might call washiness.

For old churches I am inclined to prefer work of the Thin school. Its very lack of push and individualism, even its occasional vapidly, are less likely to disturb the serenity and repose that should characterise every church. What the Thick school gains in freshness and emphasis it is apt to lose in refinement. Its work is too personal ever to fade into the quiet atmosphere of an antient building. With a ferro-concrete and thoroughly up-to-date church I feel it would be perfectly congruous.

The risks which the two schools have to guard against are insipidity in the one case, violence in the other. Who shall decide where the greater danger lies? The only advice I can give is the classic advice of common sense, *μηδὲν ἄγαν*, which may be translated, never overdo it.

Mr. Eden finally thanked Mr. Reginald Bell, Mr. A. K. Nicholson, Mr. Martin Travers and Mr. Christopher Webb, who had kindly lent cartoons, photographs and drawings of their work for exhibition, and Mr. F. C. Eeles, who had lent three coloured tracings of windows in the clerestorey of Westminster Abbey.



RICHARD II

Cartoon for stained glass window in St. Mary's Hall,  
Coventry, by Reginald Bell

## Vote of Thanks and Discussion

Sir CHARLES PEERS, C.B.E., M.A. [F.]: Mr. President, ladies and gentlemen, I am extremely glad to be able, tonight, to be the first to express our thanks to Mr. Eden not only for his excellent paper, but for what anybody listening to this paper would hardly have imagined, the fact that he himself is responsible for some of the best modern glass that has been made. It is all very well for Mr. Eden to say that he does his best to prevent people putting in windows, that he tries to switch them off to anything else, and would rather they did not ask him to make glass. That, fortunately, is a thing which any who have seen Mr. Eden's windows would steadily refuse to do. It has happened to me, on more than one occasion, to go into a church and to look round and say "There is a jolly good bit of modern glass" and to find out afterwards that it was done by Mr. Eden. I think there is no one at the present time who has more got the knack—if one may be allowed to call it a knack—of being able to fit his glass into the surroundings in which it has to be set. And, after all, ladies and gentlemen, that is the thing with which we are concerned when we speak of modern glass. Any of you thinking of stained glass will not be able to rid your minds of the memory of the magnificent glass which you have seen in such places as Chartres, or Bourges, or Tours, or the Sainte Chapelle, where the great sheets of gorgeous colour still remain to show what this wonderful medium can do at its best.

Mr. Eden said, at the beginning of his paper, that we were to consider glass merely as an adjunct to architecture, and as a very humble adjunct too. Of course, that, in a way, is perfectly true. But if you deal with the whole question of mediæval art, as one must do in considering a subject of this sort, you must see that those who built and furnished and decorated ancient buildings conceived of the whole building as a vehicle for colour. You have the fine architecture, granted; the proportions, the scale, the dignity, yes; but you have to remember that no mediæval craftsman ever considered his work complete if it was left uncoloured. He considered the whole thing as a vehicle for colour—decoration is the wrong word to use. Blank wall spaces served to convey lessons in Scripture: the screen work, the wood work the stone-work, all had to be painted. And, more than all, from the very first, as far as you can take back the history of windows, you will find not only that it was considered to be their object and their aim to supply glowing colour through which the interior of the church might be illuminated, but that, as time went on, the effort of all builders was to give more room and more scope for their coloured glass. It is not too much to say that the whole history of the development of window tracery centres on the question of the glass which the windows were made to accommodate. That the tracery of the windows was, in

itself, beautiful is only to say that the men who did these things were craftsmen and artists, men who loved beautiful things and strove to make everything they did beautiful. But if you follow the story from first to last—more in France than in England, but in England too—you will see how the shapes of the lights came gradually to be transformed so that they could more easily be used by the glass painter to express the ideas which he wished the window to convey. Therefore when you come, as Mr. Eden did, to the great fifteenth century church at Rothwell, which I know very well, and admire it because it is full of white sunlight, you are entitled to do so; but you must remember that that is not what was intended. Moreover, if we have anything to learn from history, as I think you will all agree we have, we must realise that it was this love for splendid colour which was at the back of the minds of the mediæval craftsmen when they were making these great glass paintings. If we translate that into modern practice—because, after all, the point of all these studies is to see what we can do in our own time—we come to see that the ancient craftsman made his glass without after-thought, or conscious copying of those who went before him, but with the idea that he would make a magnificent scheme of colour, which would fall in with all its surroundings. We have to conceive of our modern glass in the same way. You know that in the early days glass was more of a mosaic than anything else, and that when a story had to be told in glass windows it was told in small panels, which gave the effect—you will see it in the great windows in York Minster—of spots of beautiful colour all over the glass, behind which was the story that the glass was intended to tell. You can interest yourself for hours in efforts to find out what these stories are, and it adds significance to the whole thing. But that is not the first effect. You say "What a magnificent and splendid adornment to this church." That it should tell a story is reasonable, because no ornament should be meaningless, and that is what we have to consider. When you get to later glass and find a painting transformed into a transparency, and precariously held in position by leads, which, however skilfully arranged, appear to apologise for their inclusion in the painting, you feel that something is wrong. And that is what we must remember today. If you find a window at the present time which appears to be essentially a clever drawing cleverly adapted to a medium to which it is not by nature suited, surely that is work on wrong lines. Colour and beauty—coloured light and plenty of it, is what everyone must aim at. That it should have a meaning is also essential, it should not be a mere jumble of colour, a mere kaleidoscope; it must not be, as some of the cartoons now in this room are—I say it with all respect—merely archaeological, because that does not make for progress. If it is possible



WINDOW IN KETTERING CHURCH, NORTHANTS. Martin Travers

at the present day—and I think it is—to produce glass which will be a joy to every one who sees it, and at the same time intelligible, then it must be by following out the original lines which have been laid down, and which Mr. Eden has very well exemplified in the work he has done: you must have beautiful light, beautiful colour, and something which cannot be mistaken for anything but what it is. It must not be a transparent painting, it must be glass. With this weight of mediæval tradition behind it and the memory of the beautiful things we have seen, we feel it difficult to do anything but copy. But we are not here to copy the works of our ancestors, only to appreciate them and see their goods points, and to hope that we are not inferior to them in expressing our thoughts. I am certain the thing can be done. It would be invidious to stand here and name two or three men who are doing it at the present time; I will merely say that Mr. Eden is one of them. And with that, Sir, I move a most hearty vote of thanks to Mr. Eden.

Mr. WALTER TAPPER, A.R.A. (Past President) : Mr. President, ladies and gentlemen, it is a great plea-

sure to me—otherwise I do not believe you would have asked me, Sir—to second this vote of thanks to Mr. Eden. And I do so, as I say, with the greatest pleasure because, as Sir Charles Peers has said, Mr. Eden's work appeals to me. He has done, I think, some of the best work in modern days with glass painting. I feel that Mr. Eden was wise and correct when he said that the glazing and the glass painting are two distinct activities, as they certainly are. Of course, the artist, as I call the glass painter as distinct from the craftsman, is a man whom we have found in all the crafts, whether it is masonry, or embroidery, or whatever it may be; we have always found there is a man who designs the work, and, on the other hand, the man—or the woman—who executes it. That has always been so, and always must be so, I think.

As regards placing modern glass in old churches, it depends on the modern glass whether that is appropriate. If the glass is good enough, then, whether it is modern or whether it is old does not matter much, so long, as I say, as it is good. If any of you gentlemen who are here—and probably in such a meeting on such a subject there are

many such—who are glass painters, if there are men here who can do glass as good as that which is to be seen in York Minster, then there is no room for argument as to its purpose. Whether it goes into a modern church or into an old church, it goes there as an adjunct, and it glorifies the whole place.

And then we come to Mr. Eden and his work. He always states these things in a nice way: the "Thick" and the "Thin" schools is his classification; it is such a delightful pair of expressions; it is, indeed, the last word. But to me the division into the "Thick" and the "Thin" schools does not matter one little bit in the world. If the "Thick" school can do as good work as that at Chartres, which Sir Charles Peers mentioned, or as good as that at York Minster, or if the "Thin" school man can do it, then for the sake of Heaven let him do it, and let us have it all over the world; it is good for this country, and for every other country.

What concerns me much more than the "Thick" and the "Thin" school, and what I feel much more definitely about, is, that if we can get modern glass as good as the old, with all its beauty, its dignity and its devotional sense, that is the thing which matters. I do not know, but it does not seem to me that there is much room for argument about these things. Either you can do it, or you cannot.

I do want to say how much I thank Mr. Eden for his delightful paper, and how much I am pleased to be here to second this vote of thanks to him.

**Dr. J. W. MACKAIL, M.A., LL.D. [Hon. A.]:** It is with some reluctance I intervene in this discussion, because, as those who know me are aware, I have no pretensions to technical knowledge or experience in regard to the whole subject which has been treated so very delightfully and clearly by Mr. Eden in his paper. But there are one or two things which I would like to say.

In the first place, a word about the doctrine and practice of William Morris with regard to glass in general, and in particular in regard to its use in ancient buildings. As you know, he started with the general notion that in an old church what ought to be done was, if there was bad glass in it, to have it taken out and replaced by good glass, as good as it could be made; and there was no particular objection to be raised on the ground that, the church being a monument of mediæval art, the new windows must be an imitation of the mediæval. All such imitations are bad art, and must be regarded as—and probably are in every case—jarring. I think the windows in the Cathedral at Oxford, which Mr. Eden cited, show how the attempt to make the new glass (very excellent of its kind) harmonise with the older architecture failed for certain reasons which cannot be got over, with one exception, and that was the earliest of the Morris and Burne-Jones windows, the Frideswide window at the end of the north choir-aisle. I think that window does not swear against the surroundings of the building in which it is placed; the later ones undoubtedly do. And why the seventeenth century windows in that Cathedral

do not strike one with the same sense of dis-harmony it is difficult to make out. I think, partly, it is because they have acquired, as all works of art acquire, a certain overtone of quality from mere age.

Finally, as of course you know, Morris laid down the self-denying ordinance that he would not put new stained glass into an old church at all; and that was from his point of view, the safest, and indeed the only, thing to do.

I was very much struck with what the lecturer observed, and what I think Sir Charles Peers supplemented, about the windows in mediæval churches and other buildings—because it was not only ecclesiastical buildings which had stained glass windows—that they are pictures hung in the walls. That throws a good deal of light on the whole question, because if you begin to treat a window as something that has no organic relation to its surroundings, you never can come to any good. Whether, as has been suggested, a painted window should necessarily have something to tell us, is a question on which I should like to be allowed to reserve my judgment: it depends a good deal on the precise meaning of the "something to tell," for that need not necessarily be a story, nor is what it tells us truth except in the sense that Keats said, that beauty is truth and truth is beauty. Because it is the beauty of the window, as it is the beauty of the architecture, which matters, and that depends not on the story but on the treatment, the design and colour, it is the rightness of these that matters, and the subject matter, if there be any, of the window is of no more than secondary importance.

I should like, in conclusion, to join the mover and seconder of the vote of thanks, in expressing most cordial thanks to Mr. Eden for a most interesting, stimulating, and in some places provocative, lecture.

**The Very Rev. THE DEAN OF WESTMINSTER (Dr. Foxley Norris, C.V.O. [Hon. A.]):** Mr. President, ladies and gentlemen, a brother dean of mine once said, not long ago, on a certain occasion when he was suddenly asked to speak: "Who am I that I should address this audience? I am a mere notoriety amongst celebrities." I feel very much the same about myself tonight. And I am something worse, for I am an amateur amongst professionals, and I was not the least prepared to say anything. Yet I am glad to have the opportunity of associating myself with the expressions of gratitude which have already been made for what seemed to me to be the most admirable paper.

My only claim to say a word about coloured glass is that I have spent a good part of my life in Yorkshire, and a very considerable part of it in the City of York. And, as you well know, there is no collection of glass, mediæval glass, in the world finer than the collection in York Minster and the York City churches. I say that deliberately, not that I am unaware of the other great collections of mediæval coloured glass, but because I hold—I may be wrong in this, but I do not think I am—I hold that English stained glass of the thirteenth, fourteenth and fifteenth

centuries is probably the finest there has ever been, and that York has by far the best collection of *English* stained glass. Therefore I always maintain that at York you see mediæval stained glass at its very finest and best.

And may I say just one word about the purpose of stained glass? I was very glad indeed that it was so clearly brought out by Mr. Eden, and emphasised by Sir Charles Peers—and I know well, though he did not mention it, that Mr. Tapper is in full agreement—and it is to my mind quite the most important thing that the modern stained glass artist ought to keep in mind, that though the first object of a window is, no doubt, to admit light, the object the artist must have in mind in adding decoration and colour to a window is the decoration and enrichment of the building. It is not to make a pictorial representation. It is not, in my view—and I know I am touching on a controversial subject here—it is not primarily for teaching purposes; it is for decoration and enrichment. I always quote the great East window—most of you probably know it well—in York Minster as a triumphant example of that. It is one of the finest windows even in that great Cathedral. It is a glorious composition of colour and light. It fits its surroundings to perfection, and gives you an extraordinary spiritual uplift to look at it. I have known men of culture come to York, during my time there—and I daresay they come still—simply to sit for an hour in front of that window. Amongst those men, there came one who is no inconsiderable authority on the whole subject which we are talking about tonight, the present Provost of Eton. With all his great learning and knowledge, and with the aid of a pair of powerful field glasses—he made out, after  $\frac{1}{2}$  hours of close study, what almost all the subjects probably were. He came there on purpose to do it. He wrote a memorandum on the subject—I am not sure whether or not he corrected it afterwards, but I am sure that his list of subjects in that memorandum did not agree with other people's. And that I think disposes of the theory that the principal purpose of the stained glass window was to teach simple people lessons. There are 217 subjects in that window, and no two authorities I believe have agreed as to what those subjects are. I do not think that the mediæval artist meant to teach anything at all, except incidentally. What he meant to do was to add decoration and colour which was wanted to carry out the idea of the architecture.

If I might venture—I feel I hardly ought to venture—there is only one point in Mr. Eden's lecture that I would like to query a little bit, and that is where he said that, in his opinion, the architect of the modern church should lay out the scheme of subjects for his windows and have some control in the carrying out of that scheme. By all means I agree that the architect should advise; that he should be called in, that it should not be done without his approval; but to "lay out the scheme of subjects to be carried out afterwards" is most dangerous. Let him lay out the scheme of colour if you like, or the scheme of decoration; but to decide that there must be the Marriage in Cana of Galilee there, and Christ Blessing Little Children here

would be a most dangerous plan. But probably that is not what Mr. Eden meant, I hope, at any rate, that no architect will ever do it, because I feel so strongly that the object of stained glass windows is to impart richness and decoration and not to tell a story. Never mind about the subject. Their part is to supply the decoration.

I wish that modern stained glass artists in our country at the present time would treat the subjects with more reverence. It is becoming commercialised; and when you have instances, as I have in my own personal knowledge, of windows being sent down from London into a country church by men who have never seen the church they are intended for, the windows being sent down simply because they fitted, you will realise we are at the very lowest possible ebb in the commercialism of this splendid art. However, so long as we have got great teachers, such as we have listened to tonight—Mr. Eden, Sir Charles Peers, Mr. Walter Tapper, Dr. Mackail—we need, I think, have no fear for this great art.

Mr. IBBERSON [F.]: I am not celebrated, Sir, and I shrink from becoming a notoriety, but I should like to be an enquirer on one point. It is a point on which I should not venture to differ, but one on which I had a certain amount of surprise. I understood the lecturer to say that the man who drew the cartoon should not, in his opinion, be the man who painted it upon the glass. That statement was, to me, unexpected. I should have thought that the happiest way would be for a comparatively simple sketch to be made by the artist and that he himself should paint it upon the glass. If you get two distinct men, the latter of whom is simply a copyist of the work of his predecessor, it seems to me there is a certain risk of a lack of life and vividness coming into the conception. I have simply raised that point in case the lecturer may see his way to make it a little clearer in his reply. I should be glad if he would tell us a little as to what he feels of the possibility of introducing extreme modernity into glass, if it is possible satisfactorily to introduce modern costumes and modern backgrounds. There have been some pictures in *The Times* lately of the industrial scenes in this country, some of them particularly splendid; there was one the other day of certain kilns in the Black Country. If you had to put in a memorial window to an ironmaster, I ask whether it would be possible to have a background of that sort satisfactorily done, instead of a view in Palestine seen through a certain arrangement of Gothic tracery.

Mr. W. D. CAROE [F.]: My one reason for rising to take part in this discussion is to remind you that it is, I think, 39 or 40 years ago, when I was Secretary of the Art Committee of this Institute, that this subject was discussed and the walls were decorated with a large collection of interesting stained glass windows, chiefly ancient, which had been got together for the purpose. It was at the time that Mr. Alfred Waterhouse was President, so you will know what was the period of which I speak. That was a very interesting discussion. My only part in it was a particularly architectural one. And I am reminded of it tonight

because Mr. Eden, in the quite admirable paper which he has given us, and as to which it is very easy for me to say I wholly agree, because he did not say a single word that I should not have been proud to have said myself if I could have expressed it in his excellent and pithy language. He referred particularly to the iron work, which was as much part of the design of a mediæval window as the stone work itself. And he also referred to the unfortunate habit which so many glass painters have of hoofing it out of a window in order to make way for some of their insipidities, which might have been to some extent eradicated if only they had designed their windows with some respect for what the ancient builders called the *ferramenta*. This you will find mentioned in every ancient building account; so much money spent on the *ferramenta*, absolutely without exception. I only rise to emphasise the point, which Mr. Eden has so well laid before us, that the *ferramenta* is an essential part of the best design and execution of any stained-glass window. To hoof it out of an old building is a monstrosity. But no one feels it more than does the architect himself, who—at least, if he follows my example—will always introduce *ferramenta* into a window, because it is so essential to the external form and texture, as well as an ornament to stained glass itself. The greatest insult possible to a building of one's own is for the glass painter thus to denude the windows. I am sorry to say I know too many churches where that has been wantonly done.

Mr. WILLIAM MORRIS: May I add my word of appreciation and say how intense is the pleasure which I have had in listening to the lecture tonight? There are three things that came to my mind upon which I would like to express my feeling.

We have heard tonight remarks as to whether the designer of the window should make the window throughout. What Mr. Eden meant on that point, I think, was that the designer, not necessarily the cartoonist, should not, of necessity, do the leading and the cutting, nor the rough cementing. But I would say this: that I think no man should ever attempt to design a window unless he has first learned his lessons at the bench. A designer need not necessarily, in my opinion, carry out the whole of his work if he has seen and been nauseated by the atrocities which he had perpetrated when he first sees them, and has experienced the joy of the good things which he has learned at the bench. The designer might then give a scheme for a window so long as he has learned his craft. We have heard of Sir Joshua Reynolds and the disastrous window which he put up at Oxford, probably because he did not know his craft at all.

There is one thing which has not been touched on tonight, and that is scale. A window does not hurt me so much because it is full or too thin in colour, but a window hurts me appallingly if it is grossly out of scale with the architecture of the church or building. We have seen William Morris windows, probably some of them in a little church, and they have been designed when Morris had not been there to see the conditions. But there are

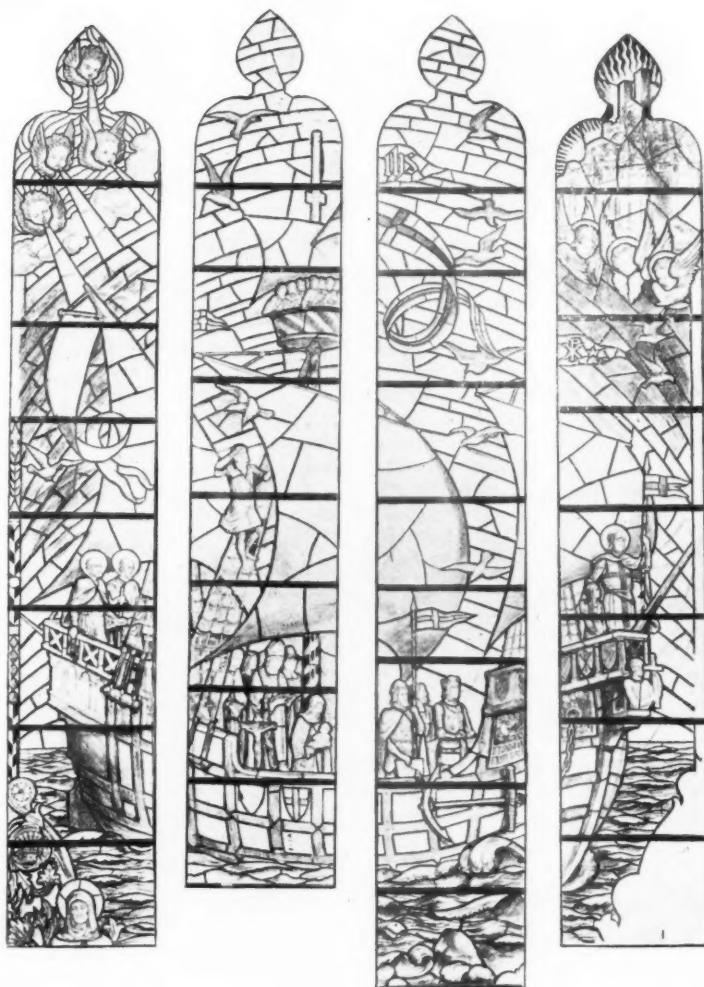
other examples of less notoriety. I have seen figures in windows three or four times the size they should have been. That is far worse than having a window either too heavy or too thin.

And I would like to loose one shaft at the Dean of Westminster. I have had conversation with the Dean before, and on a previous occasion he has told me of the gross commercialism that stained glass window workers have reached. But I would like to say that glass painters, on the whole, are not guilty of more gross commercialism than are the clergy. I have to do with stained glass, and we have letters from clergy saying "We are writing to twelve firms for sketches and estimates and designs"; and if I write and say "It will be necessary for me to pay a visit to your church," probably the reply will be "We cannot afford the cost of a visit; no other firm has asked that." And I suggest that before a clergyman is allowed to have charge of a church he should have had some little training in art and in what is appropriate to his church.

Mr. Eden has suggested that an orderly arrangement of subjects should take place, to which the Dean has, and rightly, objected. Mr. Eden means, I think, that as long as the clergy insist on subjects being predominant over colour, then, for Heaven's sake, let us have a little order in that disorderly confection. It is not the glass painter's fault, it is that of the donor in conjunction with the clergyman, who says "Let us have a window so that we can see what it is all about." It can be said in defence of stained glass people, that we are not, individually, guilty of so many things which are perpetrated. I know that we have Diocesan Committees to supervise us, but even they are hopelessly the wrong people, because they are ill-trained.

Mr. NOEL HEATON, B.Sc., F.C.S. [Hon. A.]: I am tempted to get up and emphasise a point which has been made by Mr. Morris in connection with the fallacy, as Mr. Eden put it, of the one-man job. They are both right. Mr. Eden is correct in saying there was never a time in Mediæval days when a stained glass window was expected to be executed throughout by one man. But in modern work I would like to emphasise the truth of what Mr. Morris says, that, while it is absurd to suggest that one man should design and cut and execute a window throughout, yet it is essential that he should go through the mill and know the craftsmanship of the work, so that if he designs a window he knows he is designing one which can be carried out, and carried out economically. I am particularly led to make that remark because recently I visited a glass painter friend of mine who had to execute a window to a design, and he said "What can I do? The leading is designed in such a way that it cannot be cut economically." So I accept that view of Mr. Eden's, with limitations: that while it is not necessary for the designer to execute a window, he should, as Mr. Morris says, have gone through the shops, and should know what are the limitations and the possibilities of the various stages of the craft.

And I would emphasise a point which always appeals



CARTOON FOR WEST WINDOW, BITTERNE PARK CHURCH. A. K. NICHOLSON

to me strongly, that we should look upon stained glass not as a mediæval craft nor from the antiquarian point of view, but should regard it as a living modern craft. I say that because so often I come across people who suggest to me that stained glass is more or less a lost art, that you cannot execute such wonderful windows as those which were done in mediæval times. Speaking as one who has studied it all my life from the technical point

of view, I say definitely that there was nothing the mediæval painters could do that cannot be done to-day; that both in design and in execution the competent first-class painter is capable of doing work to-day that is the equal of all that was ever done in the best of the mediæval crafts. If anything, the facilities of the modern glass painter are greater than they ever were before. And one of the great dangers of which it is necessary to steer clear is,

that this very access of additional facilities may militate against having sufficiently trained craftsmen. In the early days the working of glass was a very difficult matter, and the colours of the glasses were strictly limited. To-day, however, there are endless varieties of colour available. In noticing modern windows, I have felt that the artist has a tendency to let himself run riot among the glasses which he has at his disposal. There is the danger of lack of restraint, which the modern glass painter should keep in view.

I suggest that, stained glass being a living craft and not a mediæval survival, we should not look upon it as being necessarily confined to churches. I was rather disappointed that Mr. Eden said nothing about adaptation of painted glass to modern architecture. In alluding to the incongruity of subjects sometimes found in painted windows, he mentioned sports subjects in cathedral windows; but why think of stained glass only in church windows? Surely there is great scope for it in civil architecture; the principles apply in just the same way, the chief being display, and the glory of colour and decoration. I appreciate what the Dean of Westminster said in that connection. He is right in saying that the main object of the mediæval glass painter was decoration rather than the depiction of particular subjects. I am confident of that because they did not hesitate to do all sorts of things which no Diocesan Committee nowadays would permit, in taking liberties with the subjects in order to accord with their scheme of decoration and colour. In the clerestory of Ely Cathedral you will see a thing which you would not notice unless you looked closely; and that is, one figure has bright green hair, and a bright green beard, a colour of hair you may never see in life; but the artist felt that green was necessary there, and as green fitted into the colour scheme in it went.

I express my appreciation of Mr. Eden's exemplification in his own work of my suggestion that stained glass is a modern and a living craft.

**Mr. LEONARD WALKER:** I feel I am standing here as a criminal, because I have done three large windows for a mediæval church, with practically no paint except what was absolutely necessary for the features and the labels. If you will be patient with me for a little, I will tell you how I have evolved my line of thought. I first was apprenticed, and then I went to designing, and then I went on to carrying out in their entirety some windows of churches in a traditional manner, with hardly a square of pure glass exposed. I surrounded myself with glass, I went to all the makers of glass, who were very kind, and willing to try experiments. Most glass painting is *superimposing* a subject on the glass. I felt that if it had to have a subject, the subject should be buried in the glass, and that the whole thing should be glassy. I got glass makers to give me glasses so beautiful that when I held them up I felt it would be a crime to cover the glass with daisies and folds belonging to blankets or anything else. I felt that this glass had a language of its own, if only I could

get into touch with it; it speaks of the glorious light, and the manner in which you can send through the glass the light which comes to us. And I began to sit at the feet of the glass, sleeping with it and living with it for thirty years. Thus I was led on, without any effort on my part, to try to express the themes indicated by my clients in terms of glass—glass and lead alone. If I wanted a darker piece of glass or a shadow, I found that by putting two pieces of glass together one got the true glass effect, and more luminous than a mass of superimposed dark paint. I found that a carpenter, who had been accustomed to painting deal, when he came across walnut or satinwood only wanted to polish it. I did not find that the architect wanted to paint Dutch bricks and tiles, which could speak for themselves, and the architect let them do so. The conclusion to which I have come is that one should study rhythm, balance and composition and colour at the training schools, and learn drawing; then keep up continuous contact with Nature, and have that as a guide for reviving your colour schemes. Then one can get the effect almost automatically; it will fit in with either old or new buildings, and so your art becomes timeless. If you accept the shape given you, you get complete harmony and balance and colour. We have to learn the language of this material, as architects learn the language of the material which they work in.

The PRESIDENT then put the vote of thanks to the meeting and it was carried by acclamation.

**Mr. EDEN (in reply):** I think there is very little for me to say. In regard to the Dean of Westminster's remark about the undesirability of preparing a cut-and-dried scheme of subjects, I think he is right. I was not proposing that the architect should be responsible for settling the subjects; it should be done in conjunction with those whose business it is; but he ought to prepare a scheme for the lay-out of the glass. The Fairford windows, by the way, were laid out as a theological scheme, and have not differed thereby either in colour or treatment.

Something has been said about the same man working at the window throughout. I have here several cartoons by the late James Fisher. He made the sketch, he drew the cartoon, he cut the glass, he leaded and cemented it. In fact, he did everything, except making the glass and firing it, in his parlour in Fulham Road. But after he had given up doing the whole thing and confined himself to the sketch and cartoon and supervision of the painting, his work improved vastly in style. But he did know the whole job from A to Z.

Another speaker advocated the introduction of modern costume. All you can say about modern costume is that it is frightfully ugly; there is no colour in it. I do not think there is much room for argument: the matter must be left to the taste of the designer. Where, as at Ely, figures appear in modern costume, they give little pleasure, even as grotesques.

I am in absolute agreement with Mr. Caroe about the iron-work. He will sympathise with my annoyance after putting glass into a window in a Sussex Church which retained its old irons, on finding that the Vicar had ordered the removal of one of the stanchions against my explicit instructions, because it cut across a face—as if that mattered!

Mr. Morris's remarks about scale are absolutely sound.

One of the great defects of the Burne-Jones window is its disproportionate scale. Only the other day I was told of a church where the old stone-work of the windows was removed and the openings enlarged to accommodate his gigantic figures.

I wish to thank you, ladies and gentlemen, for your kindness in listening to me and for the speeches which have been made.





OTTERY ST. MARY, DEVON  
Marble tombstones—the 20th century contribution!

## Graveyard Memorials in British Stone

BY A. LLEWELLYN SMITH

SECRETARY OF THE BRITISH INSTITUTE OF INDUSTRIAL ART

Recent letters in *The Times* and a similar correspondence last year have shown in impressive fashion that the deplorable condition of the art of graveyard monuments in this country is arousing increasing disquiet in the minds of most thinking people. To all but the irreverent and the invincibly blind, the trivial and unworthy memorials with which our fellow-countrymen are content to commemorate their beloved dead must cause profound shame and humiliation. This is no new feeling; how deep, how widespread it has become had not perhaps been hitherto realised. Men as a rule keep such thoughts to themselves, realising that protests may cause pain, and are in any case futile if unsupported by action. But action to most people means some form or other of collective regulation or prohibition; and deep down in our hearts is the knowledge that our own feelings would be outraged if our right to commemorate our own relatives and friends as we think fit were unduly restricted by outside control. We are, therefore, naturally reluctant

to interfere with others in the exercise of a privilege which lies close to their hearts. Instead, as a rule, we passively accept the fact that cemeteries, like gasworks or coal-mines, are incapable of beauty. We lock them up, as it were, in that Bluebeard's Chamber which most of us keep at the back of our minds for horrors which we prefer to ignore.

Just lately, however, the need for limiting our purchases abroad has turned the searchlight of public attention upon our imports of Italian marble, illuminating the problem from a somewhat different angle. It is now impressed upon us that it is wrong to put up gravestones of Carrara marble in this country, simply because they are a non-essential importation. Seizing the temper of the moment, Mr. Guy Dawber wrote a stirring letter to *The Times*, emphasising that this was the time to rid ourselves of this incongruous and now (fortunately) unpatriotic material, and urging incumbents to ban it from our graveyards. Immediately the floodgates were opened

and letters of support poured in from all sides—from Bishops and clergy, architects and craftsmen, public bodies, and in most encouraging numbers, from the general public. The condemnation of white marble was practically unanimous, a short letter which praised it for its "purity" receiving no support whatever.

To this condemnation, proceeding undoubtedly from a deep-rooted and widely felt repulsion, no words of ours could add weight. Prejudices against restrictive action are weakening; in fact, the educated public is now probably prepared to support any action which might be taken to limit the use of white marble, at any rate in country churchyards.

Any stick is good enough to beat a dog with; and the present campaign, based on an appeal to patriotism, is to be welcomed if only because it has awakened public apprehension with regard to the stranglehold which the marble merchants have obtained over the monumental trade. In any craft, the unchallenged domination of a particular commercial interest is an unhealthy sign, and in this special instance the results are all the more lamentable because Italian marble, whatever its good qualities, is not well suited to harmonise with the subdued tones of the English sky and natural surroundings. On examination, however, the strength of the "Buy British" appeal is not quite as overwhelming as it appears at first sight. Some of the large Carrara quarries and workshops are owned by British companies and financed by British capital, while a large proportion even of the monuments manufactured in Italy are from British

designs. Blindly to prohibit the use of marble as foreign, without any compensating steps to encourage native craftsmanship and the use of British stones, would be to this extent a blow to British trade. The interests of British trade are indeed irrelevant to the issue. The true objection is based on a higher patriotism. We feel that the white marble gravestone is an alien, suited perhaps to its own climate, but consorting ill with our own countryside. We feel, moreover, that the underlying sentiment—quite apart from its intrinsic triviality—is at variance with the native character, and is expressed in a manner which owes nothing to vernacular tradition and idiom. This much is common ground. But the solution is by no means simple, and no remedies can be successful which are not founded on a thorough understanding of the whole position of the trade and its various problems, artistic, educational and economic. Those who are content with a merely negative solution had better ask themselves three questions:—

1. While the average tombstone in polished Scotch granite is perhaps less garish in colour than marble, is it really on a higher level of design, craftsmanship and good feeling?
2. The lettering on a gravestone is perhaps the only part of it which is invariably carried out in this country. Is it then beyond reproach?
3. If we simply exclude the foreign gravestone from our graveyards, how will the demand for cheap and simple monuments be met?

It is now more than eight years since the British Insti-



FROM SELWORTHY CHURCHYARD



Photograph by Fred Crossley

CHURCH HANDBOROUGH, OXFORDSHIRE

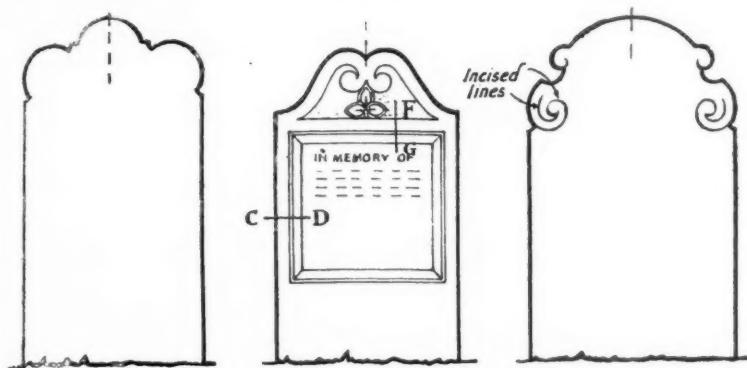
tute of Industrial Art undertook its first inquiry into the Art of Graveyard Monuments. Their Report\* was the first to draw public attention to a situation which was little less than astounding, and it has been taken as the foundation for all subsequent work in connection with the subject. There is no reason to suppose that the picture drawn in the Report needs any substantial modification to-day.

There are two important trade associations; the Marble Merchants' Association and National Association of Master Monumental Masons. The members of the former association are mainly interested in the importation of monuments and of the marble of which monuments are made. A few of the larger firms own or control important quarries, studios and workshops in the Carrara district. The total output of the Carrara quarries was estimated at that time at about 250,000 tons a year. Of this total about ten per cent. consisted of finished marble monuments, the bulk of which was destined for the British Empire. Of the twenty large firms registered at Carrara, three were British and there were several British firms of lesser importance. The designs for such

monuments were mainly prescribed in the head offices of the marble merchants in London. Some of these firms employed a designing staff, though most of the designs were obtained from outside sources. Italian draughtsmen, where employed, were mainly confined to making working drawings.

The National Association of Master Monumental Masons represents the producers of monuments in this country, though a number of its members act also as distributors of the monuments imported from abroad. Many of these firms are capable under proper guidance of producing good graveyard monuments to a much greater extent than is at present permitted by the unsatisfactory conditions of public taste and demand and by the severe competition from abroad; but the small British quarry owner cannot afford to grant the distributor credit on a scale which would present no difficulty to the importers. The marble merchants, moreover, sometimes supply the distributor with illustrated catalogues of imported monuments, with the name of the retailer or "monumental mason" printed on the outside, so that he may without trouble adopt it as his own. As a contrast to this, there was at the time of this inquiry no authoritative list in existence of British stones suitable both on

\**The Art of Graveyard Monuments*. British Institute of Industrial Art. 2nd edition, 1925. 6d.



To Left—  
DESIGNS FOR SIMPLE HEADSTONES IN  
ENGLISH STONE. PUBLISHED BY THE  
B.I.A.

*The thickness of these memorials depends upon the quality of the stone to be used*

*All to Inch Scale*

technical and artistic grounds for use in graveyard monuments, and little had been done to help and guide the monumental mason in the choice of designs. The former question was immediately taken up by a joint Committee of the British Institute of Industrial Art and the National Association of Master Monumental Masons. After a thorough investigation, a list\* was drawn up of suitable British stones and the conditions governing their use. This list though not pretending to be exhaustive may thus claim very high authority.

The question of design is more delicate. When the art of graveyard monuments was a living craft, design was inseparable from craftsmanship. The country mason worked naturally in the tradition of his own neighbourhood, contributing of his own skill and good feeling. It is difficult to conceive of a living craft on any different basis. The thread of tradition has, however, been practically snapped, and fairly drastic remedies are needed. While recognising that there can be no substitute for careful study of native precedents and the slow establishment of a tradition of craftsmanship, the British Institute of Industrial Art, albeit with some misgivings, arranged for the preparation of twelve sheets of quite simple designs (suitable for execution in various British stones), the copyright of which they placed freely at the disposal of any mason. The designs were published by the *Stone Trades Journal* which reaches a large number of masons. Several have been successfully carried out, and there is reason to believe that an increasing use would be made of them if the growing demand for British gravestones could triumph over the economic difficulties.

\*Report on British Stones suitable for Graveyard Monuments. British Institute of Industrial Art, 1926. Price 9d. It should be explained that one of the stones recommended, namely, Doulting (Chel Lynch Bed) has ceased to be worked.

Below—  
ANOTHER HEADSTONE DESIGN ISSUED  
BY THE B.I.A.



As the above analysis shows, the problem is fundamentally one of organisation. There is much ground for hope in the undoubted anxiety of a number of masons over the unsatisfactory condition of their craft, and their equally undoubted ability to respond to a demand for better work. It is by no means visionary to look forward to the time when the owners of British quarries, individually or in combination, will make a bid to organise the British

monumental trade to supply British gravestones on terms not less favourable than those granted by the marble merchants, thus making effective competition possible. If such be their intention, they may be assured of the hearty support of most British craftsmen, and there will be no lack of readiness on the part of the British Institute of Industrial Art to co-operate in ensuring a high level of design and craftsmanship.

As regards the control of churchyards and cemeteries, it is possible that a false impression may exist on some points. The Church Assembly, for instance, is quite without power in the matter. Again, "that the absolute power of veto of any monument or tombstone in a churchyard rests with the incumbent" is certainly not true in theory and only true to a limited extent in practice. The absolute veto over memorials in the churchyard, as in the church itself, rests with the Chancellor of the Diocese, and it is only as a matter of convenience that he delegates his authority over ordinary churchyard monuments to the incumbent. The exercise of this function by the parson is a highly invidious one. He may only withhold consent on "reasonable grounds" and conceptions of what is reasonable notoriously differ. His time is frequently fully occupied with matters of a quite different nature and of deeper import to him. Parish personalities are bound to weigh heavily with him. Sometimes his consent is taken for granted and only asked as a matter of form after the monument has been made and the inscription actually cut. In these circumstances, it cannot be too strongly urged on him that in cases of genuine doubt or embarrassment he has the power and indeed the duty of refusing consent, at the same time informing the applicant that he can appeal to the Chancellor of the Diocese for a faculty. The Chancellor, assisted by the expert advice of his Diocesan Advisory Council, is in a stronger position to incur the odium of a refusal than the parish priest dependent in large manner on the goodwill of his flock. At the same time the incumbent should make it clear that his veto is a reality not to be circumvented by presenting him with a "fait accompli." The Report on "The Care of Churchyards," issued by the Central Council for the Care of Churches, is full of sound and useful advice to parish incumbents and should materially assist them in the exercise of their duty.

The case of the cemeteries is quite different. They are mostly under the control of a committee or Board (often a committee of the municipality) and governed by a series of regulations. Most regulations require a scale drawing of every monument to be deposited when the permit is applied for, but this is to ensure compliance with the rest of the regulations, not in order that the design may be scrutinised and approved. The regulations next proceed, in some cases, to exclude not only soft stones, soft wood and iron, but also such materials as brick, terracotta, bronze, lead, and English oak, while the use of stones like Portland and slate is sometimes restricted. The regulations of one great London cemetery expressly state that "All first-class (i.e., the most conspicuous) graves must

have except in stated positions . . . a marble or granite monument." Such regulations are presumably intended to reduce upkeep, but in effect they are a definite discrimination, founded on no reason of substance, in favour of the very materials which are most to be deplored. Such considerations have been urged on the cemetery committees by the B.I.I.A., so far without much success. Nothing short of an increased sense of civic pride, such as is fostered by the admirable Birmingham Civic Society, can hope to prevail against the forces of inertia. Our municipalities ought to lead the way in matters affecting the appearance and good name of a city. But in this matter they lag far behind public opinion.

A most unsatisfactory feature of the average graveyard monument is the very low standard of the lettering in common use. This aspect of the problem has recently been thoroughly investigated by a Special Committee of the British Institute of Industrial Art in the course of a much wider inquiry into the Art of Lettering and its use in divers Crafts and Trades.\* The study in the Report of the technical and economic background of the letter-cutter's craft is really essential to a proper understanding of the problem, and must form the basis of any proposal for improvement.

In villages and small provincial towns the monumental mason may actually cut the inscription himself, but in London and some provincial cities he employs a letter-cutter who works under his direction at a piece-rate.

The payment of the letter-cutter is calculated at so much per letter of a given size; and as a large proportion of the monuments supplied by monumental masons are imported ready made, the main, if not the only, means by which they can effect economies for competitive purposes is by reducing the cost of inscriptions. The style of letter is nominally settled between the monumental mason and his client, but in the great majority of cases no instructions are given, and the letter-cutter hence adopts a form of letter which is easy and quick to cut and which can be applied equally well to all purposes. It is easier for him to improve his daily income by increasing his speed of output than it would be to obtain a higher rate of pay in respect of improved setting-out and the use of a better form of letter. The problem is complicated by the practice of filling incised letters with lead, which is supposed to give greater lasting qualities. This process is only practicable with marble and the harder stones, and might possibly die out if the popularity of marble were substantially to decrease. The block-letter is much more suitable for lead-filling than the Roman capital with its fine serifs and "thick and thin" strokes; but it should be emphasised that, though the block-letter in common use is in many cases an ugly one, there is nothing inherently wrong with this type of letter as such. In fact, in view of the popularity of lead-filling, the most fruitful line of immediate advance may prove to lie in the encouragement of a better form of block-letter.

\**The Art of Lettering and its Use in Divers Crafts and Trades.*  
Oxford University Press, 1931. 3s. 6d. net.

The letter-cutter's present technique (sometimes known as "stabbling it in") is of course designed to cut the ordinary block-letter at a high speed. But the evidence is very strong that the average craftsman has the skill to adapt his methods to cutting any letter which is required of him. The remedy really lies therefore with the monumental masons. If they were to display in their offices examples of really fine lettering side by side with the ordinary patterns, the customer could then choose between the ordinary type of inscription and an altogether finer inscription at a higher cost. The mason would pay the letter-cutter at a considerably higher rate for the finer types of letter, thus supplying him with the incentive to improve his

craftsmanship, but the extra cost would be passed on to the customer. It is probable that in an increasing number of cases, and especially if the merits of the better inscription were pointed out to him, the customer would choose the better thing even at a higher price.

Finally, it cannot be too strongly emphasised that if the present stirring of the national consciousness is to produce really good and permanent results our efforts must not be limited to repression but must aim at new and healthy development. The mere elimination of the worst atrocities from our graveyards is merely one step towards the goal. What is needed is to infuse new life and vigour into an old English art and craft which has wellnigh perished.



\*V' CUT INSCRIPTION IN HOPTON WOOD STONE  
Designed by Eric Gill  
From "The Art of Lettering." Oxford University Press

## LETTER FROM THE PRESIDENT TO THE PRIME MINISTER

The following letter has been addressed to the Prime Minister by Dr. Raymond Unwin, P.R.I.B.A.:—

15 December 1931.

DEAR PRIME MINISTER,—

I wish, on behalf of the Royal Institute of British Architects, to express to you our gratitude for the pronouncement made by you in the House of Commons on 9 December, and recorded on pages 1,915 and 1,916 of Hansard. This statement in regard to the danger of unnecessarily arresting all kinds of work, and thus adding to the extent of unemployment, has forestalled a letter which was about to be sent to you asking for just such a statement to be made.

The Institute have been much disturbed at the extent to which building operations were being arrested and unemployment in the building industry increased. May I venture to hope that your valuable statement, which, unfortunately, was not reported in all the papers, will be brought to the attention of Government departments, local authorities and other bodies concerned. It only remains for me to thank you on behalf of the building industry for having set out the position so clearly.—Believe me, yours faithfully,

RAYMOND UNWIN,  
*President of the Royal Institute of British Architects*  
J. RAMSAY MACDONALD, M.P.,  
Prime Minister.  
*Denning Street, Westminster, S.W.1.*

**EXTRACT FROM SPEECH BY THE PRIME MINISTER IN THE HOUSE  
OF COMMONS ON 9 DECEMBER 1931**

I would emphasise to the House and to the country that the action which the Government took, and which the last Government took, was forced upon them by the national conditions, and had to be taken swiftly. May I offer one word of warning both to individuals and public authorities. I hope that this cry of economy is not going to be made a stunt.

I repeat that I hope that this cry of economy is not going to be made a stunt. There are too many people, both private individuals and public authorities, who imagine that simply by cutting down expenditure they are doing a service to the nation. There are circumstances under which a cutting down for the sake of cutting down is, especially at this moment, the greatest disservice that people can do to the nation. The most uneconomic place for money is a stocking, and the most uneconomical use for capital is to fail to find employment for the working man. Therefore, the policy of public authorities and private individuals, while economical and while following the same rules that we have had to lay down for ourselves, must always have regard to the relative value of cutting expenditure and reducing demands for labour; and, unless every public authority proposing to cut down examines its proposals from that point of view, it may not be giving the assistance to the nation which we all wish it to give.

## The Architectural Profession and Unemployment

*APPEAL BY THE PRESIDENT*

Owing to the holding up of building operations all over the country, hundreds of architects are being flung out of employment, and the Council of the Institute, in consultation with the Association of Architects, Surveyors and Technical Assistants, have met to consider a method of alleviating the consequent distress. The scheme proposed, which the President gives in detail in the following letter, is in principle that every architect who is fortunate enough to be in work should, as an emergency measure and until times improve, be asked to contribute towards a fund to help those architects who are at present unavoidably and through no fault of their own, out of work. The contribution suggested is 1s. 7d. a week, the same as for National Health Insurance, the money thus collected to be used to provide work where possible, and where it is not possible to make work, relief till work can be found. The President's letter is being sent to every member of the R.I.B.A., the A.A.S.T.A., and associated bodies, and it is hoped that the response will be immediate and widespread. Promises of support are being everywhere received, and all who are interested and willing to join in the scheme should write at once to the Secretary, the Architects' Unemployment Committee, 9 Conduit Street, W.1.

We print below the President's letter in full.

16 December 1931

DEAR SIR,—The unemployment in the architectural profession is rapidly reaching unprecedented dimensions. With the stoppage or postponement of municipal and private building, architectural assistants are being thrown out of work at short notice, and in many cases this is causing dire distress. It is difficult to obtain accurate figures, but we believe that by Christmas there will be a large number of architects out of work, and unless a great change takes place in the situation the appalling numbers which are reported from New York and elsewhere may well be approached.

Under these circumstances, the Royal Institute of British Architects, in conjunction with the Association of Architects, Surveyors and Technical Assistants and the Architects' Benevolent Society, have been considering what can or should be done to help those who through no fault of their own are suddenly deprived of the means of earning a living. It is desirable first to find work for as many as possible; and, second, to provide maintenance where necessary.

As to the first part, the Institute and the London Society are already taking steps to carry further the survey and planning of London, with special reference to

providing practical suggestions for the clearance of slums, and for the improvement of the City which may be a guide for the future. On this work some of those who are out of employment and need assistance can be occupied, thus reviving an organisation which proved very useful during a difficult period caused by the Great War. It is proposed that similar steps should be taken in other cities, so that under the direction of a local panel of architects and others, some work useful to their several communities may be carried out, and those who require maintenance may, as far as possible, have the satisfaction of being usefully employed and of gaining some valuable experience.

As to the second part, funds will be required to pay men for whom such work can be found, but the number who can be employed under this proposal is obviously limited, and the distress of those who cannot be given work must also be relieved. Our suggestion for providing the necessary funds, both for paying the maintenance of those employed on the surveys and for helping those who have no employment at all, is, briefly, that every architect in work should contribute to help those architects who are out of work.

The method of collecting the money is outlined below, and we appeal for the assistance of every member of the R.I.B.A. to help to put it into general practice throughout the coming time of stress.

It is proposed that all those who do not at present contribute to the National Unemployment Insurance Fund by means of the official stamps—*i.e.*, everyone earning more than £250 a year—should give as a minimum the equivalent—*i.e.*, 1s. 7d. per week—to the Architects' Unemployment Fund; and the employer, also as a minimum, should contribute the same amount per week for every such man in his employment. The money would be collected in the different offices throughout the country and sent monthly to the Secretary of the Unemployment Committee, c/o the R.I.B.A. The amount received would be acknowledged in the R.I.B.A. JOURNAL.

It would be of great assistance to the Unemployment Committee if in all offices where the employer or staff are prepared to adopt these proposals one of their number could be asked to communicate with the R.I.B.A., giving the date when they would be able to commence the contributions.—I am, yours faithfully,

RAYMOND UNWIN,  
President Royal Institute of British Architects.

P.S.—All communications should be addressed to the Secretary, Architects' Unemployment Committee.

# The Present State of Housing

## A MEMORANDUM UPON THE PRESENT HOUSING SITUATION IN ENGLAND AND WALES (NOVEMBER 1931)

BY JOHN G. MARTIN

SECRETARY OF THE NATIONAL HOUSING AND TOWN PLANNING COUNCIL

*This is substantially a reprint of a Memorandum submitted to the National Housing and Town Planning Council's Congress, held at Blackpool last month. It is felt that the figures, which represent the situation up to November 1931, will be of considerable interest. The provisions of the Housing Act, 1930, were dealt with in a separate paper submitted to the Congress.*

DURING the past year, further progress has been made in the construction of working-class dwellings in England and Wales, and the grand total of houses of all classes completed between 1 January 1919, and 30 September 1931, now exceeds 1,693,000.

The following analysed statement, which was recently supplied to the National Council by the Ministry of Health, shows details of the number of houses erected under the various State-assisted schemes, and also the number completed by private enterprise without State assistance, since 1919:—

### A HOUSES COMPLETED WITH STATE ASSISTANCE

#### ADDISON SCHEME:—

Housing, Town Planning, etc., Act, 1919 ..	174,635
Housing (Additional Powers) Act, 1919 ..	39,186
	213,821

#### CHAMBERLAIN SCHEME:—

*Housing, etc., Act, 1923.*

(a) By Local Authorities .. ..	73,895
(b) By Private Enterprise .. ..	351,232
(c) By Public Utility Societies, etc. .. ..	11,506
	436,633

#### WHEATLEY SCHEME:—

*Housing (Financial Provisions) Act, 1924.*

(a) By Local Authorities .. ..	368,111
(b) By Private Enterprise .. ..	6,488
(c) By Public Utility Societies etc. .. ..	1,824
	376,423

#### GREENWOOD SCHEME:—

*Housing Act, 1930.*

(a) By Local Authorities .. ..	392
(b) By Private Enterprise .. ..	28
	420

Total of Houses completed with State Assistance at 30 September 1931 .. ..

1,027,297

### B HOUSES COMPLETED BY PRIVATE ENTERPRISE WITHOUT STATE ASSISTANCE

Estimated number completed between 1 January 1919, and 31 March 1931:—

Houses of rateable value not exceeding £26 (£35 in the Metropolitan Police District) .. .. ..	493,472
Houses of rateable value exceeding £26 (£35 in the M.P.D.) but not exceeding £78 (£105 in the M.P.D.) .. .. ..	172,874
	666,346

GRAND TOTAL .. .. .. 1,693,643

### EVIDENCE OF SERIOUS HOUSING SHORTAGE

Notwithstanding the construction of this large number of houses, it is to-day an indisputable fact that there is still a serious shortage of modern dwellings which can be let at rents within the means of the lower-paid wage-earners. There is abundant evidence in support of this statement in the latest Annual Reports of Medical Officers of Health.

It is lamentable that thirteen years after the war, Medical Officers of Health should find it necessary to report that there is still a large amount of gross overcrowding, that indecent occupation of sleeping rooms is not infrequently met with, and that many unhealthy basements are being used as dwellings by the poorer families. Moreover, only the fringe of the slum problem has so far been touched.

### EXCHEQUER CONTRIBUTIONS FOR HOUSING

The following Table gives particulars of the Exchequer contributions for housing during the financial years 1929-30, 1930-31, and 1931-32.

	Year 1929-30, Total Payments.	Year 1930-31, Total Payments.	Estimated Total Payments in the Financial Year 1931-32.
Housing, Town Planning, etc., Act, 1919:—	£ 6,709,820	£ 6,695,748	£ 6,830,000
Ordinary housing schemes ..	28,298	27,951	25,000
Slum-clearance schemes ..			
Housing, etc., Act, 1923:—	2,069,092	2,549,251	2,420,000
Ordinary housing schemes ..	71,997	71,999	90,000
Slum-clearance schemes ..			
Housing (Financial Provisions) Act, 1924 .. .. ..	2,253,087	2,528,263	3,160,000
Housing (Rural Workers) Act, 1926 .. .. ..	509	2,594	10,000
Housing Act, 1930 .. .. ..	—	Nil	200,000
Housing (Rural Authorities) Act, 1931 .. .. ..	—	Nil	Nil
Total .. .. ..	11,132,803	11,875,806	12,735,000

(Ministry of Health letter, dated 5 October 1931.)

### POSITION REGARDING THE SUBSIDY

**HOUSING, ETC., ACT, 1923.—CHAMBERLAIN SUBSIDY**

The Housing Acts (Revision of Contributions) Order, 1928—which was submitted to the House of Commons in December 1928, by Mr. Neville Chamberlain, the then Minister of Health—provided that the subsidy under the Act of 1923 should cease to be payable in respect of houses in England and Wales completed after 30 September 1929. In view of the fact that there had been an appreciable reduction in building costs, the National Council approved the Government's decision to allow the Act of 1923 to become defunct. In the main, houses provided under this Act have been of value in meeting the demands of the better paid workers. Some of the houses, it is true, are occupied by persons who are not, within any ordinary interpretation of the term, "working classes," but, on the other hand, a certain amount of old accommodation has been released by the movement to the Chamberlain houses.

Since the abolition of the subsidy under the 1923 Act, the rate of building by unassisted private enterprise has considerably increased. It is pointed out that there are many valuable provisions in the Small Dwellings Acquisition Acts, and in Section 92 of the Housing Act, 1925, whereby houses can be erected by private enterprise and acquired for owner-occupation with the assistance of loans from the Local Authority. The total amount advanced under these Acts between 1 January 1919, and 31 March 1931, is as follows:—

	Number of houses in respect of which advances have been made.	Total amount advanced.
Small Dwellings Acquisition Acts	91,646	£ 46,070,309
Section 92 of Housing Act, 1925	48,757	22,782,105
Total	.. .. ..	140,403
		68,852,414

(Garden Cities and Town Planning, September-October 1931.)

**HOUSING (FINANCIAL PROVISIONS) ACT, 1924.—WHEATLEY SUBSIDY**

The primary object of the Housing (Financial Provisions) Act, 1924, was to secure continuity in the construction of working-class dwellings during a period of 15 years; and, indeed, the Ministry of Health, in its Official Circular No. 520, explaining the Act, declared that a long and continuous programme of building was essential for a satisfactory solution of the housing problem.

It will be recalled that the above-mentioned Revision Order of 1928, which terminated subsidies under the Act of 1923, proposed also to reduce the subsidies payable under the Act of 1924. In view, however, of the widespread demand for houses to let, and to avoid undue dislocation of the building industry, the matter was reconsidered and the proposed further cut in the Wheatley subsidy was not made. Effect was given to this decision by the Housing (Revision of Contributions) Act, 1929, which received the Royal Assent on 26 July 1929.

All houses built under the Act of 1924 are, of course, subject to certain special conditions. The Exchequer subsidy is at present £7 10s. per house annually for 40 years (£11 for houses

in agricultural parishes), while the local rate subsidy is normally £3 15s. per house annually for 40 years.

At all the Regional and National Conferences held under the auspices of The National Housing and Town Planning Council in recent years, there has been an overwhelming expression of opinion as to the urgency of pressing forward with further necessary housing schemes under the Act of 1924. Moreover, several Deputations have waited upon successive Ministers of Health and have pointed out the desirability of stabilising the Wheatley subsidy for a reasonable period of time. Consequently, it is satisfactory to note that Section 43 of the Housing Act, 1930, provides that the next statutory review of this subsidy shall be deferred until after 1 October 1933, and that subsequent reviews shall be made in each third succeeding year.

It is essential to remember that the Acts of 1924 and 1930 are parts of one single policy and are intended to be worked in combination. It will not be sufficient to destroy existing slums and to rehouse the displaced tenants; Local Authorities must also abolish overcrowding and prevent the creation of future slums, by providing an ample supply of new houses under the Act of 1924 to meet the normal growth and expansion of the working-class population.

### HOUSING STANDARDS

The chief need at the present time is for the steady construction of houses of the three-bedroomed, non-parlour type. Whilst it is recognised that there are a certain number of old people and of young married couples for whom two bedrooms may suffice, overcrowding is generally greater in the smaller than in the larger houses. Moreover, since it is estimated that of the pre-War houses, about 60 per cent. contain not more than two bedrooms, it would appear that if the larger families were removed to new dwellings having three bedrooms, the present supply of two-bedroomed houses would be, in many areas, sufficient to meet the needs of those who can properly occupy them.

A Special Committee of the National Council, which published a Report, entitled "A Policy for the Slums," in April 1929, recommended that every State-assisted house of the three-bedroomed, non-parlour type should have a combined floor area of at least 760 square feet. It is satisfactory to record that this minimum standard is being fairly well maintained throughout the country, as the Minister of Health stated in the House of Commons that:—

The average superficial area of A-type non-parlour houses in direct labour schemes and in contracts let by Local Authorities in England and Wales during the period January-June 1931, was 758 square feet in contracts and 759 square feet in direct labour schemes.

(Official Parliamentary Report, 7 October 1931.)

### RATE OF INTEREST ON HOUSING LOANS

The rate of interest charged on the capital borrowed for housing purposes plays no small part in the determination of the weekly rent. The Council has accordingly kept this matter under constant review and has, on several occasions, put questions on the subject in the House of Commons.

It was recently stated in the House by the Financial Secretary to the Treasury that:—

The present rate of interest on advances made by the Public Works Loans Board to Local Authorities for the purposes of housing is 4½ per cent.

(Official Parliamentary Report, 7 October 1931.)

## HOUSING COSTS

The subjoined table shows the average cost of non-parlour and parlour houses in contracts let by, and in approved direct labour schemes of, Local Authorities in England and Wales during the last few years:—

Year ended 31 December	Non-Parlour Houses	Parlour Houses
	£	£
1927 .. ..	413	480
1928 .. ..	362	429
1929 .. ..	345	409
1930 .. ..	340	404
1931 (January-August) ..	339	393

(Ministry of Health letter, dated 8 October 1931.)

A better indication as to the trend of housing costs can perhaps be obtained from the following table, which shows the average cost per superficial foot of houses included in contracts let by, or in direct labour schemes of, Local Authorities in England and Wales during the years 1923-1931:—

Year	Non-Parlour Houses	Parlour Houses
	s. d.	s. d.
1923 .. ..	9 3	18 9 <i>1</i>
1924 .. ..	10 4 <i>4</i>	10 4
1925 .. ..	10 11 <i>1</i>	10 9
1926 .. ..	10 11 <i>2</i>	10 10 <i>1</i>

1927 .. .. ..	10 8	10 6
1928 .. .. ..	9 5 <i>1</i>	9 5 <i>1</i>
1929 .. .. ..	8 11 <i>1</i>	9 0 <i>1</i>
1930 .. .. ..	8 10 <i>1</i>	8 11 <i>1</i>
1931 (January-August) ..	8 9 <i>1</i>	8 8 <i>1</i>

(Ministry of Health letter, dated 8 October 1931.)

Compared with the position at the beginning of 1931, building materials are, in most cases, cheaper—not, perhaps, by reason of any official reductions in the scheduled prices laid down by the manufacturers, but rather owing to the pressure of the law of supply and demand on a shrinking market. Competition has been very keen, and all sections of the trade have been forced to cut prices. It is possible, however, that prices of both materials and houses are near the bottom for the time being, and the fall in the value of the pound sterling will undoubtedly have the effect of raising the prices of cheap imported building materials or of keeping them out altogether.

It is estimated that the cost of the average non-parlour house, with land, roads and sewers, is at the present time rather less than £400, except in those cases where the cost of land and street works continues to be unduly high. Assuming that the capital is borrowed at the rate of 4*1*/<sub>2</sub> per cent. per annum, the gross rental of such a house should be about 9s. gd. a week in a non-agricultural parish, or 8s. in an agricultural parish. In this connection the following table, which has been prepared by Mr. F. W. Platt, F.S.I., Housing Director to the Corporation of Manchester, is of considerable service in showing rents of 1924 Act houses at various prices, and with loans at different rates of interest:—

## STATEMENT OF RENTS OF HOUSES COMPLETED UNDER THE HOUSING (FINANCIAL PROVISIONS) ACT, 1924,

BETWEEN 1 OCTOBER 1927 AND 30 SEPTEMBER 1933

## NON-AGRICULTURAL PARISHES

(Exchequer Subsidy, £7 10s.; Rates Subsidy, £3 15s.)

(1) With Rate of Interest .. ..	5 <i>1</i> / <sub>2</sub> per annum				5% per annum				4 <i>1</i> / <sub>2</sub> per annum			
	£	£	£	£	£	£	£	£	£	£	£	£
(2) Cost of House .. .. ..	350	400	450	500	350	400	450	500	350	400	450	500
(3) Interest at rate indicated, but sinking fund at flat rate of 6 <i>1</i> / <sub>2</sub> for 60 years .. ..	21.396	24.453	27.510	30.566	19.636	22.453	25.260	28.066	17.896	20.453	23.010	25.566
(4) Maintenance, etc., at gross annual charges .. .. ..	6.5	6.5	6.5	6.5	6.5	6.5	6.5	6.5	6.5	6.5	6.5	6.5
(5) Less subsidy calculated at £11 3 <i>1</i> / <sub>2</sub> per annum for 40 years equated to 60 years at the same rate of interest as line (1), sinking fund as line (3) .. .. ..	27.896	30.953	34.010	37.066	26.146	28.953	31.760	34.566	24.396	26.953	29.510	32.066
(6) Net rent per annum .. ..	10.075	10.075	10.075	10.075	9.982	9.982	9.982	9.982	9.870	9.870	9.870	9.870
(7) Add rates at 40% of net rent ..	17.821	20.878	23.935	26.991	16.164	18.971	21.778	24.584	14.326	17.082	19.640	22.196
(8) Rent with rates per annum ..	7.128	8.351	9.572	10.796	6.466	7.588	8.711	9.834	5.810	6.833	7.856	8.878
(9) Rent with rates per week ..	24.949	29.229	33.507	37.787	22.630	26.559	30.489	34.418	20.336	23.916	27.496	31.074
	9/7	11/3	12/11	14/6	8/8	10/3	11/9	13/3	7/10	9/2	10/7	11/11

AGRICULTURAL PARISHES  
(Exchequer Subsidy, £11; Rates Subsidy, £3 15s.)

(1) With Rate of Interest .. ..	5½% per annum				5% per annum				4½% per annum			
	£ 350	£ 400	£ 450	£ 500	£ 350	£ 400	£ 450	£ 500	£ 350	£ 400	£ 450	£ 500
(2) Cost of House .. ..												
(3) Interest at rate indicated, but sinking fund at flat rate of £133 for 60 years .. ..	21·396	24·453	27·510	30·566	19·646	22·453	25·260	28·066	17·896	20·453	23·010	25·566
(4) Maintenance, etc., at gross annual charges .. ..	6·5	6·5	6·5	6·5	6·5	6·5	6·5	6·5	6·5	6·5	6·5	6·5
(5) Less subsidy calculated at £14 15s. per annum for 40 years equated to 60 years at the same rate of interest as line (1), sinking fund as line (3)	27·896	30·953	34·010	37·066	26·146	28·953	31·760	34·566	24·396	26·953	29·510	32·566
(6) Net rent per annum .. ..	13·209	13·209	13·209	13·209	13·088	13·088	13·088	13·088	12·945	12·945	12·945	12·945
(7) Add rates at 40% of net rent ..	14·687	17·744	20·801	23·857	13·058	15·865	18·672	21·478	11·451	14·068	16·565	19·121
(8) Rent with rates per annum ..	5·875	7·098	8·320	9·543	5·223	6·346	7·469	8·591	4·581	5·603	6·626	7·649
(9) Rent with rates per week ..	20·562	24·842	29·121	33·400	18·281	22·211	26·141	30·060	16·032	19·611	23·191	26·770
	7/11	9/7	11/2	12/10	7/0	8/7	10/1	11/7	6/2	7/7	8/11	10/4

EXPLANATORY NOTES IN CONNECTION WITH THE ABOVE TABLES

- Line 1.—The rate of interest is taken before the deduction of income tax.  
 .. 2.—The cost of the house is assumed to include the cost of land, street and sewer works, building complete with fences, Clerks of Works and other administrative charges, and interest on capital during construction.  
 .. 3.—A flat rate for the purposes of accumulation for 60 years at 3 per cent. is taken. If a higher sinking fund of 3½ per cent. is adopted, the rents could be reduced in the case of the houses on the 3½ per cent. Table by approximately 3d. per week.  
 .. 4.—Maintenance includes management, collection and empties.  
 .. 5.—The subsidy is taken at £11 5s. (or £14 15s. in the case of agricultural parishes) for 40 years equated to 60 years so as to correspond with the period of the sinking fund, the same

rate of interest being taken for this equation as that at which the money is borrowed and set out in Line 1, the sinking fund being as Line 3.

- .. 6.—The actual net rent required without rates.  
 .. 7.—The rates, which exclude water rate, are taken at a flat rate of 40 per cent. of the net rent (Line 6). If the Table is to be applied to a particular district, regard should be paid to the actual assessment current in the district selected and the terms of Part I of the Second Schedule of the Rating and Valuation Act, 1925, and Part II of the First Schedule of the Rating and Valuation Act, 1928.  
 .. 8.—The total annual rent required on the assumption of Line 7 above.  
 .. 9.—The actual weekly rent, including rates, required, calculated to the nearest penny.

UNEMPLOYMENT IN THE BUILDING INDUSTRY

Unemployment in the building trade is still very serious. The following Tabular Statement, which has been obtained from the Ministry of Labour, shows the number of unemployed operatives in the different branches of the industry at various comparable dates:

NUMBERS OF INSURED PERSONS CLASSIFIED AS BELONGING TO THE BUILDING INDUSTRY RECORDED AS UNEMPLOYED IN GREAT BRITAIN  
(Winter Seasons)

Occupation.	25 Jan. 1926.	24 Jan. 1927.	23 Jan. 1928.	21 Jan. 1929.	27 Jan. 1930.	26 Jan. 1931.	Occupation.	21 June 1926.	20 June 1927.	25 June 1928.	24 June 1929.	23 June 1930.	22 June 1931.
Carpenters ..	7,525	10,038	16,889	14,683	16,797	29,200	Carpenters ..	5,043	3,493	7,876	5,597	11,683	21,416
Bricklayers ..	2,953	4,867	9,027	11,597	9,625	15,657	Bricklayers ..	1,990	908	4,189	1,609	4,707	7,755
Masons ..	2,331	2,691	3,129	3,749	2,404	4,434	Masons ..	1,740	957	1,458	1,075	1,371	2,488
Slaters ..	537	574	610	1,089	726	1,661	Slaters ..	256	201	480	580	910	1,121
Plasterers ..	553	874	4,026	4,313	5,463	6,451	Plasterers ..	290	385	1,963	1,345	2,715	4,299
Painters ..	32,012	32,617	32,768	35,540	33,979	47,867	Painters ..	9,867	6,466	9,684	5,930	10,791	18,003
Plumbers ..	2,167	2,894	2,480	3,330	3,734	6,738	Plumbers ..	2,620	2,278	2,906	2,227	4,686	6,732
Labourers to above ..	34,496	37,116	41,276	49,398	43,265	58,803	Labourers to above ..	26,042	20,551	30,342	25,873	33,979	43,663
All other occupations ..	24,837	24,966	27,196	35,520	33,410	49,540	All other occupations ..	20,343	16,873	23,029	23,506	31,650	43,235
TOTALS ..	107,411	116,607	137,401	159,219	149,403	220,360	TOTALS ..	68,191	52,112	81,927	67,742	102,492	148,712

According to the latest available estimate of the Ministry of Labour, there were 815,900 insured workpeople in the building industry at July 1930. The Ministry of Labour Gazette for September 1931, shows that employment in the industry has been steadily becoming worse in each administrative division of the country and with each class of worker.

In view of the pressing need for more working-class dwellings and the urgency of reducing unemployment, it is clearly of first-rate importance that Local Authorities should endeavour to maintain a substantial output of houses. A very definite lead on this matter was given in the Prime Minister's recent declaration that "Wise and courageous expenditure should be regarded as an obligation which we must not avoid."

#### STATUTORY DUTY TO PREPARE HOUSING SCHEMES

Delegates will recall that in 1919 Parliament imposed a definite statutory obligation on Local Authorities:—

To consider the needs of their area with respect to the provision of houses for the working classes . . . and as often as occasion arises . . . to prepare and submit to the Minister of Health a scheme for the exercise of their powers.

This Section (1) of the Housing, Town Planning, etc., Act, 1919, eventually became Section 60 of the Consolidated Housing Act of 1925, but the last-mentioned Section has been repealed by Section 25 of the Housing Act, 1930, which provides as follows:—

25.—(1) It shall be the duty of every local authority to consider the housing conditions in their area and the needs of the area with respect to the provision of further housing accommodation for the working classes and for that purpose to review the information which has been brought to their notice, either as a result of inspections and

surveys carried out under section eight of the principal Act or otherwise, and as often as occasion arises, or within three months after notice has been given to them by the Minister, to prepare and submit to the Minister proposals for the provision of new houses for the working classes, distinguishing those houses which the authority propose to provide for the purpose of rendering accommodation available for persons to be displaced by, or in consequence of, action taken by the authority under this Act.

(2) In the year nineteen hundred and thirty and in each fifth succeeding year the council of every borough or other urban district which for the time being contains according to the latest published return of the Registrar General a population of more than twenty thousand shall furnish to the Minister, in addition to any proposals submitted by them under the last preceding subsection, a general statement of the measures which they propose to take during the five next succeeding years for dealing with housing conditions in their area and the provision of further housing accommodation.

(3) In this part of this Act the expression "local authority" means the council of a county borough or county district.

(4) Section sixty of the principal Act (which relates to the duty of a local authority to prepare housing schemes) shall cease to have effect.

*The Executive Committee of the National Housing and Town Planning Council fully recognise the paramount need for national and local economy at this critical juncture. They cannot, however, agree that it would be real economy or wise statesmanship to discontinue the vitally important work of providing homes for the people. Moreover, any general curtailment of municipal housing programmes would inevitably cause a further serious increase in unemployment, both in the building trade and also in allied industries.*

*Local Authorities are, therefore, strongly urged to review constantly the housing conditions in their areas and to make full use of the very wide powers and the increased measure of assistance which Parliament has given to them.*

#### CONCRETE FOR BUILDING MINISTRY AND ABSENCE OF RESTRICTIONS

As a result of letters from Sir Owen Williams and Mr. Brook Kitchin published in *The Times* a letter was sent by the secretary of the Advisory Council of the Building Industry to the Ministry of Health in order to elicit the Ministry's attitude towards the use of reinforced concrete in building and the results of negotiations between the Ministry and local authorities on the subject.

In his reply, the Secretary to the Ministry of Health says he is directed by the Minister to say that it has never been suggested by the Minister of Health, or by his predecessors the Local Government Board, that restrictions should be imposed on reinforced concrete. In reply to the query about negotiations with local authorities to secure that unnecessary restrictions might be swept away the position has to be considered separately for London and for the provinces.

The position in London is that detailed regulations with respect to reinforced concrete made in 1915 are in force. In 1926 the Minister recommended the County Council to bring these regulations up to date, and although he has no such power as he possesses in regard to by-laws in the provinces to require that to be done, the County Council have assured him that they are taking the necessary steps.

Outside London only one local authority possesses such full power of imposing restrictions upon reinforced concrete as is possessed by the London County Council, and that local authority has decided, after mature consideration, not to use its power but to rely on unrestrictive by-laws.

There are five provincial local authorities in whose areas building is controlled by special Acts of Parliament forming an exception to

the general system. The Minister has no power to require that local Acts of Parliament shall be brought up to date or otherwise modified, but he finds nothing in the Acts which need, and little which could, interfere with construction in reinforced concrete.

As regards the rest of the country, building in reinforced concrete as in other materials is regulated, if at all, by by-laws made by the local authority and confirmed by the Minister. Not only has the making of by-laws imposing restrictions on reinforced concrete never been suggested by the Minister or his predecessors, but they have never accepted the view advanced in one letter in *The Times* that chaos would result if that method of construction were not subjected to restriction.

Accordingly, the greater part of the area of England and Wales either is free from restrictions upon reinforced concrete or, if there are by-laws imposing any restrictions, they do not apply to commercial buildings, that is, to domestic buildings and public buildings. Where that is the position, the buildings in which reinforced concrete is most likely to be used are not subjected to restriction.

Moreover, in 1923 power was obtained from Parliament that the Minister, where satisfied that by-laws in force in any district are or are likely to be an unreasonable impediment to any form of building, may require the local authority to revoke such by-laws, and, in default, may himself revoke them.

The position thus reached, partly by means of the Minister's statutory power to revoke by-laws in the last resort, largely by the action of local authorities in themselves bringing by-laws up to date, is that, stated broadly, outside London and one provincial town reinforced concrete is not subject to legal restriction.

## Reviews

*MR. NATHANIEL LLOYD'S HISTORY OF THE ENGLISH HOUSE \**

REVIEWED BY J. A. GOTCH, M.A., F.S.A., P.P.R.I.B.A.

The history of the English house has attracted a great amount of attention during recent years. It has been illustrated on a large scale by fine photographs and carefully measured drawings; it has been recorded in volumes that are more easily handled than these big tomes, and that address themselves to the amateur as well as the student. Indeed, no country has had its domestic architecture so fully expounded as our own. The materials were at hand in great abundance. Over the whole of England ancient houses are to be found of almost every period, and to supplement the actual buildings there happen to be collections of original drawings which throw a flood of light on the designing of houses at the time when they were made. The most important of these are the four well-known collections of John Thorpe, of Smithson, of Inigo Jones and Webb, and of Sir Christopher Wren. Not only have the houses been explored, but much information has been obtained about the architects who designed them. It has fortunately become more customary than of old to make inquiries at first hand, and not to take for granted what previous writers may have said. The resulting change of outlook is noteworthy, especially in regard to work of the seventeenth century. Inigo Jones has assumed an altered, although not less eminent, position; John Webb has greatly increased his reputation; and there has emerged from almost total obscurity, advancing indeed to nearly the front rank, Sir Roger Pratt.

Full advantage of these modern researches has been taken by Mr. Nathaniel Lloyd in his *History of the English House*, and its long story, reaching from Roman times down to the present day, is copiously annotated with references to original sources of information. Students of architecture, to whom it will make its chief appeal, will find it of great assistance not only in regard to the text, but because of its abundant illustrations, of which there are no less than 888. Except for a few in the text itself, these are massed together at the end, and they form more than half the book. They consist chiefly of photographs—obviously the best method of illustrating the subject—but they are supplemented by numerous plans and details. Each illustration is explained by a note, varying in length according to circumstances, and

a general grasp of the subject could be obtained by looking at them alone, were it not unwise to neglect the very interesting text. With such an abundance of illustrations the method here adopted was practically inevitable, but it has a certain disadvantage in the fact that when a point is made in the text, its illustration has to be sought at the end of the book, instead of on the same or an adjacent page. The text deals with its matter in centuries; the illustrations fall into groups covering such sub-divisions as exteriors, interiors, plans and special features—windows, doors, ceilings, chimneys, staircases, and so forth.

There is not much to interest the architect, as distinguished from the antiquary, in the English house prior to the Conquest, although the wooden buildings which housed the proprietor and his cattle under the same roof may give food for thought to the archaeologist. The presence of such buildings in this country is a matter of deduction rather than proof, for the actual evidence of how houses were built before the general use of stone is of the scantiest. But that durable material has provided enough examples to enable us to trace the development of domestic architecture from the end of the eleventh century onwards. Broadly speaking, houses consisted of a hall with subsidiary rooms attached. The hall was the centre of the household life, and in it the family ate and slept. The obvious disadvantages of such an arrangement gradually led to the hall being supplemented by permanent rooms at each end—at one end for the family, at the other for the servants. This main idea, with occasional variations, held the field for five centuries, until the great building activity of Elizabeth's time, when changed circumstances, among which the most noteworthy were the cessation of defensive precautions, the great increase of wealth, and the wider acquaintance with what was being done in foreign lands, more especially in Italy, led to a considerable increase in subsidiary rooms. As a result, the hall gradually ceased to be a living room and became a vestibule leading to those rooms in which the family dwelt. This change is the turning point from the mediæval to the modern, but it was not completed until well into the seventeenth century. Mr. Lloyd is inclined to regard the withdrawal of the family from the hall to their private rooms as having taken place in the first half of the sixteenth century, but among other evidences to the contrary is the fact that John Thorpe shows a dais in the halls of most of his plans (dating from

\* *A History of the English House from Primitive Times to the Victorian Period.* By Nathaniel Lloyd, O.B.E., F.S.A., F.R.I.B.A. London: Architectural Press. 1931. £3 3s.

the end of the century), and the dais was essentially the domain of the family, as distinguished from the retainers.

If one may take exception to such an excellent piece of work as Mr. Lloyd's *History*, it would be to his attitude in regard to the work of the sixteenth century, when the influence of Italy was affecting English design. He hardly does justice to English craftsmen. The number of Italian workmen who came to England has suffered exaggeration, for when work of Italian character can be traced in building accounts to the actual craftsman, he is, more often than not, found to be an Englishman. Again, in regard to the detail of Elizabethan houses, it is perfectly true that the designers were not fully acquainted with the Italian examples which inspired them. But this very lack adds to the piquancy of the result and tends to increase the pleasure derived from the ingenuity and resourcefulness of the craftsman. The age of Elizabeth was great both in literature and architecture. The plays of Shakespeare are far from being free of errors and ignorances of geography and foreign ways, but these do not detract from the magnificence of his work. So, too, with Elizabethan houses.

They are the product of a bold and adventurous age, they are more essentially English, and they have a greater

vivacity and interest than those of later periods, however much the latter may have gained from the "correct" adaptation of foreign examples, when "correctness" was highly esteemed by the critics.

This is the only serious grumble that need be expressed in relation to Mr. Lloyd's careful story. But it may be allowed perhaps to supplement his copious information on two small points. The use of the long gallery has never been fully explained, but in addition to Sir Henry Wootton's suggestion that it was intended for exercise, there is another, prompted by a verse on the chimney-piece of the long gallery at Apethorpe, in Northamptonshire, which says expressly that the room was intended for music. The other point is the use of the word "ceiling" in a quotation from a letter of Lyminge, the foreman at Hatfield, who refers to "ceiling the rooms with wainscot." This does not mean that the ceiling, as we understand it, was to be covered with wainscot, for "ceiling", or "seeling", was, in fact, wall-panelling. However, these are but small matters, and nothing in comparison with the fund of information, supported by quotations from sure sources, with which Mr. Lloyd supplies his readers. His book is to be heartily welcomed as a notable addition to what has already been written about the fascinating story of the English House.

#### THE STEEL STRUCTURES COMMITTEE REPORT\*

Reviewed by OSCAR FABER, [Hon. A.], D.Sc.

It has been felt for a long time by those with much practical experience that the statutory requirements governing the employment of structural steel in buildings were quite unnecessarily onerous, and tended to produce structures unnecessarily expensive in which the economic benefit to be derived from the proper employment of constructional steel was to a large extent lost. Consulting engineers in particular have been in revolt against this attitude for many years and have been firmly convinced that a lower standard of strength—*i.e.*, smaller floor loads and higher stresses—ought to be permitted. This view was also taken by the Steelwork Association, who took the long view that if steel buildings could be really economically designed with limitations imposed only by physical requirements and not by indefensible statutory requirements, it would in the long run benefit industry from every angle.

In conformity with this general idea of cheapening building with steel and doing whatever research was necessary to define authoritatively the proper standard in regard to all matters in connection with its employment, the Committee of Council, after consulting the Institution of Civil Engineers, arranged for the Department

of Scientific and Industrial Research to organise this scheme of co-operative investigations.

The Committee, under the chairmanship of Sir Clement Hindley, consists of representatives of the British Steelwork Association, and many eminent engineers, some of whom are professors at engineering universities and so are in a position to bring the assistance of their laboratories to bear on the problems to be investigated.

In the scope of a short review such as this it is impossible to do justice to the document, which those interested should get and study for themselves.

It is only natural that a great deal of the research work, which will necessarily take years to complete, was not far enough advanced to be included in the present report, although on the other hand some items of research which could be more quickly completed are described and included.

As an interim document, a Code of Practice for the use of structural steel in building is presented. This in particular is worth the special study of architects and will be found on pages 254 to 271. Many of the differences between this and the London Building Act are so far-reaching as to be worth commenting on.

In paragraph 9 bricks are divided into four classes according to strength, and the permissible stresses on brickwork are given in paragraph 50, with different mor-

\**Scientific and Industrial Research, Department of: Steel Structures Research Committee. First Report. Lond.: H.M. Stationery Office. 1931. 5s.*

tars varying from 20 tons per square foot for engineering bricks in 3 to 1 cement mortar down to 4 tons per square foot for building bricks in lime mortar, with a further provision that these may be increased by 20 per cent. at local bearings. These figures compare, of course, with the maximum of 12 tons per square foot previously allowed for blue brick in cement mortar.

Panel walls are proposed to be allowed in such a manner as will greatly reduce the load due to the dead weight of walls, hollow blocks and hollow walls being permitted subject to certain requirements. Party walls constructed round steelwork are permitted to be 13½ inches thick, provided they are carried by beams (see paragraph 22).

Paragraph 35 deals with superimposed loads on floors and is worth quoting:—

	lb. per sq. ft. of floor area
Rooms used for domestic purposes, hotel bedrooms, hospital rooms and wards .. .. .. .. ..	40
Offices, floors above entrance floor .. .. .. .. ..	50
Offices, entrance floor and floors below entrance floor .. .. .. .. ..	80
Churches, schools, reading rooms, art galleries and similar uses .. .. .. .. ..	70
Retail shops and garages for cars of not more than two tons dead weight .. .. .. .. ..	80
Assembly halls, gymnasias, light workshops, public spaces in hotels and hospitals, staircases and landings, theatres, cinemas, restaurants and grandstands .. .. .. .. ..	100
Dance halls, drill halls .. .. .. .. ..	120
Warehouses, book stores, stationery stores and similar uses, together with garages for motor vehicles exceeding two tons dead weight: actual load to be calculated but not less than .. .. .. .. ..	200
	lb. per sq. ft. of covered area
Flat roofs and roofs inclined at an angle with the horizontal of not more than 20° .. .. .. .. ..	30

To take a particular case, it will be seen that domestic floors are now 40 instead of 70 lbs. per square foot, upper floors of offices are now 50 instead of 100 lbs., and there are similar reductions throughout.

For calculating the load on foundations, pillars, etc., the superimposed load may be reduced by 10 per cent., 20 per cent., 30 per cent., etc., where the present regulations only allow reductions of 5 per cent., 10 per cent., 15 per cent., etc.

The wind pressure is reduced from 30 lbs. per square foot to 15 lbs. per square foot, and where the building is less than twice its average width, wind pressure in general may be neglected provided that the building is adequately stiffened by walls and floors.

Paragraph 36 specifies the working stresses. The most important change is a general increase from 7½ to 8 tons

per square inch and a greater use of bolts instead of rivets.

Paragraph 38 is an important one and allows the use of filler joist floors with the steel stressed to 9 tons per square inch and full allowance taken for the extra strength of the concrete between the filler joists.

Paragraph 40 allows stresses in the stanchions varying from 7·2 tons per square inch with  $\frac{I}{k} = 20$ , down to 2 tons per square inch  $\frac{I}{k} = 150$ , and one ton per square inch  $\frac{I}{k} = 220$ .

These figures are a considerable relief from those at present in force.

Clause 43 specifies that where the bulk of the stress in a pillar arises from bending or eccentric loads, a stress intermediate between that permissible for beams and that permissible for pillars may be adopted which gives great relief where the chief stress is due to bending.

Paragraph 49 permits bearing stresses on concrete varying from 40 tons per square foot downwards where the present regulations do not allow a bearing pressure of more than 12 tons per square foot.

Space prevents a more complete statement. It must, of course, be clearly understood that this Code of Practice at present has no statutory authority, but it should be the business of members of the professions concerned and their clients who foot the bill to see that this Code of Practice becomes law in place of the present statutory requirements at the earliest possible date. I have referred in particular to this Code because perhaps it is the portion which interests architects most directly.

The report is, however, full of research work on structural steel problems of the very highest interest to all who are prepared to give more time to its fuller study.

Amongst other matters this research includes measurement of actual stresses in actual buildings, distribution of stress in plated steel stanchions, description of a new strain gauge in use in measuring stresses, tests on the buckling of webs of beams under heavy point loads with photographs of the webs buckled thereby, tests on riveted and bolted connections.

A discussion and description of tests on the welding of steel structures, a subject which is of the greatest interest as offering perhaps one method whereby the intolerable noise associated with riveting may be avoided.

With this inadequate review I recommend a study of the document itself by all those who have any interest in the application of steel to buildings.



## THE ORDERS

**THE ORDERS OF ARCHITECTURE.** By Arthur Stratton, Architect, Fellow of the Society of Antiquaries, Fellow of the Royal Institute of British Architects, formerly Reader in Architecture in the University of London, Author of "Elements of Form and Design in Classic Architecture," "The English Interior," etc., etc. Introd. [text] by A. Trystan Edwards. Lond: Batsford. 1931. 21s. net.

Reviewed by ARTHUR J. DAVIS [F.]

At a time when the study of classical architecture is no longer considered the essential factor in the education of the modern architect it required some courage to produce another book on the architecture of antiquity.

Mr. Stratton's and Mr. Trystan Edwards's new work on *The Orders of Architecture* justifies the attempt to provide a new version on this subject of scholarly interest.

The book, which is a complete grammar of architecture, covers a very wide field including the Greek and Roman Orders and the interpretation of ancient models by famous Italian, French and English architects of the Renaissance. It explains how the Baroque Architects adapted and converted to their own purposes the principles laid down by Vitruvius, Scamozzi, Palladio and Vignola. Many well-known examples are given, together with their application to modern needs, and the illustrations show how thoroughly the authors are acquainted with their subject.

Mr. Trystan Edwards, in the introductory chapters, approaches his study from an original point of view and some of his statements are highly edifying. To quote two:—

"Critics of the Classic Order—who now contend that this feature is out of date, on the ground that twentieth century methods of construction have made it supererogatory—had they lived in the time of the Ancient Romans, would equally have scoffed at the grand ceremonial arches, or the external façade of the Colosseum and the Theatre of Marcellus, for in these examples the Order is applied and does no structural work. They would have proved themselves to be obstructionists, who, if they had had their way, would have strangled the noble architecture of the Romans at its birth. It is a misnomer to describe the applied Order of the Arch of Septimius, for instance, as merely decorative, for it is far more than that. Decorative indeed it is, but the Order is here the means of giving to the composition an organic unity by virtue of which it becomes architecture."

In his reference to Italian Renaissance Orders and their application Mr. Trystan Edwards says:—

"If the Romans had not left behind them such a great legacy of Buildings in the Classic Style derived from Greece the astounding artistic development of the Renaissance could scarcely have taken place. For while it has been said that if the Classic Order had not been handed down ready-made it would be necessary to invent

it, the process of invention might have been slow and laborious."

The book should prove a welcome addition to all Architectural Libraries and will be of the greatest interest not only to those teachers and students who still consider that an academic training is an essentially valuable factor in education, but it will also, no doubt, be appreciated by many who are desirous of knowing something of the methods of design of Classic and Renaissance Architects and of those of some of our English Masters up to the time when academic tradition was swamped by the Gothic Revival.

The book includes 80 plates which are accompanied by a concise letterpress, together with explanations and descriptions which throw fresh light on this inexhaustible subject.

The plates and diagrams, some in line and others in line and wash, are all well produced and in many cases the geometrical elevations are supplemented by explanatory perspective sketches. A brief glossary of terms used in connection with the Orders adds a further interest to this volume.

Mr. Stratton in his choice of plates and notes covers the ground as completely as it is possible in one volume, and when in addition one finds an introductory text by Mr. Trystan Edwards it is sufficient to recommend the volume to the notice of all lovers of architecture.

## JERASH

**CHURCHES AT JERASH.** A Preliminary Report of the Joint Yale-British School Expeditions to Jerash, 1928-1930. By J. W. Crowfoot, C.B.E., M.A., Director, British School of Archaeology in Jerusalem and Field Director of the Joint Expedition to Jerash. (British School of Archaeology in Jerusalem. Supplementary Papers, 3.) Pam. Lond. 1931. 5s.

Reviewed by M. A. SISSON [A.]

This report, which contains historical notes on Jerash, a detailed description of the churches excavated and a summary dealing with the architecture and mosaics, is a model of its kind. The significant material is presented clearly and concisely and is adequately illustrated by plans, photographs and coloured drawings of some of the more interesting mosaics.

The twelve churches described, built between the fourth and seventh centuries, display a variety of plans. Although most of them conform to the regular basilican type, some have an open central space and, as precursors of the mature Byzantine structures of the sixth century, are of unusual interest.

For example, the Church of the Prophets, Apostles and Martyrs, built in A.D. 464-5, was cruciform internally. The chancel and transepts were equal in length and width, and the west arm of the cross was longer by one bay than the other three. Between the four arms of the cross were rooms which made the plan rectangular externally.

The closest analogy to this unique plan is Justinian's Church of the Apostles at Constantinople, but this is known to have had five domes like S. Mark's at Venice, whereas the Jerash church was roofed with wood and had, perhaps, a lantern over the crossing.

Strangely enough, the builders did not attempt to cover any

of these Jerash churches with domes, although fine domed vaults of masonry, perhaps the earliest examples anywhere to be found, existed in other buildings of the city.

The material for the churches was mostly taken from older buildings, and it is stated that only three capitals appear to have been carved after the third century A.D. Only the apses and exedrae were vaulted with stone or tufa; elsewhere the roofs were of wood. Internally the walls were lined with marble or stone slabs and the floors paved with mosaic. Coloured and gold glass mosaic was used to decorate the semi-domes over the apses.

Comment is made on the contrast between the baldness of the exteriors and the richness of the interiors of these buildings. This concentration of attention on the interior and neglect of the exterior is, however, a characteristic of most churches of the age, including the great basilicas of Rome, and especially the still more highly developed Byzantine S. Sophia. All these churches were designed from the inside, and the outside was, in effect, only the unseen back of the building.

Though the difference in form of the churches excavated implies a desire for a new aesthetic expression, it is in the mosaic decoration that a change of style is most evident. The mosaics of the fourth century are late Classical, but by the sixth century a new idiom had been evolved. The churches of Jerash are particularly rich in mosaic pavements of all kinds, some plain and some elaborately decorated with figures and ornamental borders. In two churches there are pavements of early sixth century date depicting Egyptian scenes such as the cities of Memphis and Alexandria with its Pharos. In the view of Alexandria domed churches of Byzantine appearance can be distinguished. Incidentally, the somewhat similar mosaics from Damascus show buildings of a more Classical character.

Mr. Crowfoot rightly emphasises the irrelevance of the disparaging criticism which has been levelled at Christian mosaics by those who have applied to them standards of representational accuracy. These mosaics show greater appreciation of the right use of the medium than those of Pompeii and early Imperial Rome, which are chiefly remarkable for the technical skill with which realistic painting has been imitated in cubes of stone.

The churches of Jerash, unlike those recorded in the publications of M. de Vogüé, of Princeton University, which were mostly found in remote country districts, show little that is provincial or peculiar to Syria. They contribute greatly to our knowledge of the most significant architectural development of the period, since they are comparable with those of other large cities of the Roman world.

## ACCESSIONS TO THE LIBRARY

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*Books presented by Publisher or Author marked R.*

*Books purchased marked P.*

\* Books of which one copy at least is in the Loan Library marked with an asterisk.

## ARCHITECTURE BIBLIOGRAPHY

### ROYAL INSTITUTE OF BRITISH ARCHITECTS

Selected list of books on architectural subjects. Revised and reclassified. Incorporating Official and other publications containing building regulations

pam. 8½" x 5½". 30 pp. Lond. 1931. 6d. to non-members. R.I.B.A. PROFESSIONAL PRACTICE

### CURTIS ( )

The valuation of land and houses (Curtis's) 6th ed. by Sydney A. Smith

8½" x 5¼". (7) + 403 pp. Lond.: Estates Gazette, 1924. 12s. 6d. P. BOSSOM (ALFRED)

Wasting £30,000,000 a year. [Need for reform in by-laws, routine of approval by public authorities, and organisation.] (From National Review, Sept.) extract 1931. R.

### MOORE (K. AND M.)

Company accounts and balance sheets . . .

8½" x 5¼". vii + 142 pp. Lond.: Jordan and Sons. 1931. 5s. R.

This is an interesting and clearly written book for anyone who without special training in accountancy, wishes to have some understanding of the ramifications of business accounts and balance sheets. Architects particularly who frequently have to deal with business men would be certain to find the knowledge gained from a careful reading of this work of assistance in gaining the confidence of their clients whose money they will be using.

### JORDAN (H. W.)

Converting a business into a private company

9th ed. 7½" x 4½". 50 pp. Lond.: Jordan and Sons. 1931. 1s. 6d. R.

## PLANNING AND DESIGN

### \*GREENHALGH (R.)

Building geometry

7½" x 4¾". vii + 172 pp. + pl. Lond.: Pitman. 1931. 4s. 6d. P. (2)

## HISTORY

### CHATTERTON (FREDERICK)

English architecture at a glance . . .

4th ed. 8½" x 5½". 56 pp. Lond.: Archl. Press. 1928. 1s. 6d. Presented by the Author [F.]

\*COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON, now called London Survey Committee, and LONDON COUNTY COUNCIL

Survey of London. Volume xiv: The parish of St. Margaret Westminster. Part iii (Neighbourhood of Whitehall, vol. ii.) [Dover House, Treasury and Downing Street.] By M. H. Cox and G. Topham Forrest

11½" x 9". xxiv + 184 pp. + 158 pls. Lond.: Batsford for L.C.C. 1931. £2 1s. 6d. R. & P. by subscription and presented by Mr. J. E. Yerbury [F.]

### PORTAL (C. H.)

Cordes. Notice historique et archéologique. (L'Albigeois pittoresque)

7½" x 5". (6) + 57 + pls. Cordes: Soc. des Amis du vieux Cordes. 1913. Presented by Mr. H. M. Fletcher [F.]

### ARNOLD (SIR THOMAS) and GUILLAUME (ALFRED), editors

The Legacy of Islam. (By various authors. Chap. on Architecture by M. S. Briggs)

7½" x 5". xvi + 416 pp. + pls. Oxford: U.P. 1931. 10s. P.

## BUILDING TYPES

### ESPÉRANDIEU (E.)

Le Pont du Gard et l'Aqueduc de Nîmes. (Petites Monographies, etc.)

8" x 5½". 96 pp. Paris: H. Laurens. 1926. Presented by Mr. H. M. Fletcher [F.]

### STEVENSON (ROBERT)

The Bell Rock Lighthouse. Passages selected from An Account of the B- R- L- (1824). A. F. Collins, ed. (The Craftsman Series)

7½" x 5½". xxiv + 136 pp. Camb.: U.P. 1931. 3s. 6d. R.

The story of the Bell Rock lighthouse as told in Robert Stevenson's journal is one of the most fascinating epics of building in our literature. This edition is abridged considerably from the original work, but the abridgment, never an easy task, is done with skill and sym-

pathy, so that the excitement of those months of hardship on the Inchcape Rock and the gradual rise of the lighthouse from the stormy waters remains vivid and coherent. The journal is more than a technical treatise on the work, in fact it is never that, essentially it is a "remarkably human document" written by a great good man of that particular blend of sagacity, piety and resolution that Scotland in the nineteenth century produced more than any other place or time. Throughout the book "we see Robert Stevenson (grandfather of R. L. S.), the master craftsman, carefully planning every step of the work in advance; watching over every operation with the closest attention, the first to land and the last to leave the rock, sharing his men's dangers and discomforts and ever mindful of their well-being."

The book is admirably printed by the Cambridge Press and edited by Mr. A. F. Collins. Architects looking for Christmas presents for their sons should not miss it, taking care to read it themselves before it is carried back to school.

HALL (ARTHUR L.)

The Architecture of Civil Aviation. (*Thesis for Final Examination, 1931*) typescript 13" x 8", 102 pp. + pls. 1931. *Presented by the Author [A.]*

LARAN (J.)

La Cathédrale d'Albi. (Petites Monographies des Grands Edifices de la France) 8" x 5½". 116 pp. Paris: H. Laurens. [1922] *Presented by Mr. H. M. Fletcher [F.]*

WALKER (BENJAMIN)

Saint Philip's Church, Birmingham, and its groom-porter architect. (From *Central Literary Magazine*, xxx) pam. 8½" x 5½". (10) pp. Oxford: U.P. 1931. *Presented by the Author [A.]*

TORONTO: GENERAL BOARD OF RELIGIOUS EDUCATION OF THE CHURCH OF ENGLAND IN CANADA

The Planning of parish halls and buildings for religious education . . . by the Architectural Commission of the G.B.R.E. under the chairmanship of P. J. Turner

pam. 9" x 6". 40 pp. Toronto [1931] (2s.) P. WELLCOME FOUNDATION, Ltd.

Research institutions and museums founded by Henry S. Wellcome. [New building of Wellcome Research Institution, Euston Road]

pam. 7½" x 4¾". (5) + 21 pp. Lond. [1931]. R. \*JAST (L. STANLEY)

The Planning of a great library pam. 9½" x 6". 31 pp. Lond.: Libraco. 1927. 1s. 6d. P. (2.)

\*LLOYD (NATHANIEL)

A History of the English house from primitive times to the Victorian period

12½" x 9". xvii + 487 pp. Lond.: Archl. Press. 1931. £3 3s. R. & P. by subscription

NATIONAL HOUSING AND TOWN PLANNING COUNCIL

(8 Memoranda) Present housing situation in England and Wales. By J. G. Martin.

Town and country planning, by F. M. Elgood. Some aspects of town planning, by T. Somers. Town planning in Edinburgh, by J. Hay. Rural housing problem, by J. G. Martin. Position of housing in Scotland, by Sir W. E. Whyte. Loans by local authorities for the promotion of house purchase, by J. Lythgoe. Differential renting under the Housing Acts, by H. L. Parry

8 pams. 13" x 8½", etc. Lond. 1931. R.

RUGGLES (E. A.)

Small stone houses of the Cotswold district. With pencil sketches by M. A. Spencer

15" x 11", 143 pp. Cleveland, Ohio: Jansen. 1931. (£3 15s.) P.

#### DETAILS AND DECORATION

\*HOFFMANN (J.) *publ.*

Modern interiors in colour. Eng. ed. of *Farbige Raumkunst*, vol. v 11½" x 9", vii pp. + 100 pls. Stuttgart: Hoffmann [1929]. £1 18s. P.

READER (F. W.)

Wall-paintings of the sixteenth and early seventeenth centuries

recently discovered in Bosworth House, Wendover, Bucks. (From *Archaeological Journal*, lxxxvii, 1930)

pam. 9½" x 6½". 27 pp. + xi pls. Lond. 1931.

Decorative paintings of the sixteenth and early seventeenth centuries recently discovered in Bosworth House, Wendover. (From *Records of Bucks*, xii)

pam. 8½" x 5½". 14 pp. + ix pls. Aylesbury, 1931.

*Both presented by Mr. E. G. Theakston [F.]*

#### ARCHÆOLOGY

OLMSTEAD (A. T.)

History of Palestine and Syria to the Macedonian conquest 9½" x 6½", xxxv + 664 + pls. N. York. and Lond.: Scribner's. 1931. £1 10s. P.

#### ALLIED ARTS AND CRAFTS

EPSTEIN (J.) and HASKELL (A. L.)

The Sculptor Speaks . . . A series of conversations on art 8½" x 5½". viii + 192 pp. Lond.: Heinemann. 1931. 8s. 6d. P.

LETHABY (W. R.)

Art and labour. A reprint of two articles. (Art and workmanship ; The Foundation in Labour.) (Design and Industries Association)

pam. 8½" x 5½". 17 pp. Lond.: D.I.A. [19—]. 6d. R.

STUDIO (THE), *publ.*

Decorative art. The Studio year book. 1931. C. G. Holme, ed. 11½" x 8". (8) + 164 pp. Lond. 1931. R.

DIECKMANN (E.)

\*Möbelbau in holz, rohr und stahl. (Die Baubücher, band 11) 11½" x 9". (4) + 90 pp. Stuttgart: Julius Hoffmann. [1931.] 14s. P. (2)

#### BUILDING

CROOKES (S. I.), *junr.*

Earthquake-resisting construction. A review. (Auckland Univ. Coll., Bulletin No. 16)

pam. 9½" x 6". 20 pp. [Auckland] 1931. R.

#### STRUCTURAL MECHANICS

\*BATES (E. L.) and CHARLESWORTH (F.)

Mechanics for builders. (Longman's Technical Handicraft Series) new imp. 2 Parts. 7½" x 4¾". vii + viii + 444 pp. Lond.: Longmans, Green. 1928, 1931. 8s. the 2. P.

DIGWOOD (E. N.)

Stress Diagrams and Drawing Office Practice.

8½" x 5½". 142 pp. Lond.: Williams and Norgate. 1931. 8s. 6d. P.

#### APPARATUS

HOME OFFICE

Dangerous and unhealthy industries. [Cranes, etc. Regulations to amend those of 1926.] (Statutory Rules and Orders, 1931, No. 819)

pam. 9½" x 6". 10 pp. Lond.: Stationery Office, 1931. P.

#### MATERIALS

STANFORD (E.), *publ.*

Stanford's Geological atlas of Great Britain and Ireland. . . . [with text] by H. B. Woodward, ed.

4th ed. 7½" x 5". xii + 214 pp. + 50 + (1) pls. Lond.: Stanford [1913]. 15s. P.

GARRATT (G. A.)

The Mechanical properties of wood . . . 9" x 6". ix + 276 pp. New York: Wiley. 1931. 17s. 6d. P.

NORTH (F. J.)

Limestones: their origins, distribution, and uses. 8½" x 5½". xxiii + 467 pp. Lond.: Murby, 1930. 16s.

BRITISH ENGINEERING STANDARDS ASSOCIATION

British standard specification for Portland cement. (No. 12—1931) pam. 8½" x 5½" 21 pp. Lond. 1931. 2s. R.

IRON AND STEEL INDUSTRIAL RESEARCH COUNCIL

First report of the Corrosion Committee. (Iron and Steel Institute; National Federation of Iron and Steel Manufacturers)

8½" x 5½" 268 pp. Lond. 1931. R.

BRITISH STEELWORK ASSOCIATION

Steel and the attendant industries

pam. 8½" x 5½". 36 pp. Lond. [1931]. R.

## INSTITUTION OF WELDING ENGINEERS

Autogenous welding of lead and its alloys—ancient and modern  
By E. B. Partington

pam.  $8\frac{1}{2}'' \times 5\frac{1}{2}''$ . 30 pp. Lond. 1931. 2s. R.  
CONSTRUCTION

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: STEEL STRUCTURES  
RESEARCH COMMITTEE

\*First report.

$9\frac{1}{2}'' \times 6''$ . xii + 276 pp. + pls. Lond.: H.M. Stationery Office  
1931. 5s. R. (2)

## \*DOBSON (C. G.)

Roof tiling . . .

$8\frac{1}{2}'' \times 5\frac{1}{2}''$ . xvi + 147 pp. + xx pls. + 2 plans. Lond.: Crosby,  
Lockwood. 1931. 12s. 6d. P. (2)

## SANITARY SCIENCE AND EQUIPMENT

## OVERTON (L. J.)

\*Heating and ventilating

$8\frac{1}{2}'' \times 5\frac{1}{2}''$ . vi + 270 pp. Manchester: Sutherland Pubg. Co.  
[19—]. 12s. P. (2 extra copies)

## BARKER (A. H.)

The Principles of calculation of low temperature radiant heating.  
(Institution of Heating and Ventilating Engineers)

pam.  $8\frac{1}{2}'' \times 5\frac{1}{2}''$ . Lond. 1931. R.

REGIONAL AND TOWN PLANNING AND RURAL  
PRESERVATION

## JOHANNESBURG, TRANSVAAL TOWN PLANNING ASSOCIATION

Town planning. Lectures and papers by members. 10th ed. by  
G. E. Pearse

pam.  $9\frac{1}{2}'' \times 6\frac{1}{4}''$ . 58 pp. [Johannesburg]. 1931. R.

## COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND

[Memoranda, etc., to complete set in Library to date]

14 pams. [1930-31]. R.

## BIRMINGHAM, BIRMINGHAM CIVIC SOCIETY

Report. October, 1930—October, 1931

$9\frac{3}{4}'' \times 7\frac{1}{2}''$ . 26 pp. Birmingham [1931]. 1s. 6d.

## DRAWINGS, ETC.

## NEW (EDMUND H.)

Oxford: Hertford College. *Photo-engraved* by Emery Walker  
Repr. of pencil D. 1931. £1. 5s. P.

## SURREY ARCHAEOLOGICAL SOCIETY

Rocque's map of Surrey (1762). Pubd. in facsimile. Emery  
Walker, *repr.*

1 sheet text and 9 sheets in folder, collotype. 1931. R.

## The Registration of Architects

For the purpose of the first constitution of the Architects' Registration Council of the United Kingdom, the Home Secretary has appointed the following persons to form the preparatory committee referred to in the fourth paragraph of the First Schedule to the Architects (Registration) Act, 1931:—

(i) Major Harry Barnes, representing the Royal Institute of British Architects.

(ii) Major G. B. J. Athoe, representing The Incorporated Association of Architects and Surveyors.

(iii) Mr. W. G. Percy, representing The Faculty of Architects and Surveyors.

(iv) Mr. F. R. Yerbury, representing the Architectural Association.

(v) Mr. L. A. F. Ireland, representing The Association of Architects, Surveyors and Technical Assistants.

(vi) Mr. S. Phillips Dales, representing Provincial Associations of the R.I.B.A.

Mr. Clifford A. Aish

Mr. Harry William Crickmay

Mr. Randall Wells

The preparatory committee met for the first time on Wednesday, 16 December, at the Home Office, where they were welcomed by Sir Herbert Samuel, P.C., M.P., Home Secretary. At this meeting Major Harry Barnes [F.] was elected chairman of the Committee.

The duties of the Committee are to determine the matters specified in Paragraph 4 of the Schedule, and to summon the first meeting of the Council.

For the purpose of the first constitution of the Council the Home Secretary is required under the first paragraph of the First Schedule to appoint as members of the Council five persons who are in practice as architects but are not architect members of any of the architects' associations. In pursuance of this provision the Home Secretary has appointed the following persons:—

Clifford A. Aish, Esq.

J. N. Comper, Esq.

Harry William Crickmay, Esq.

W. Hector Mackenzie, Esq.

A. Randall Wells, Esq.

Home Office : 15 December 1931.

## Legal

### LIGHT AND AIR CASES

#### McGAW v. THE GENERAL LYING-IN HOSPITAL

The Plaintiff's premises are situated in York Road, Lambeth, the front part being freehold and the rear part being leasehold, having about 34½ years unexpired, and it was in connection with the leasehold portion used as the moulding mill that this action was brought to restrain the Defendants from erecting a building (Nurses' Home) in such a manner as to cause a nuisance or illegal obstruction to the Plaintiff's ancient lights.

This leasehold building is about 100 feet long and 55 feet wide, and on the S.W. side next the Defendant's property the wall enclosing the ground floor rises to a height of about 10 feet 6 inches above the pavement level, and is then set back about 4 feet, rising to a height of about 9 feet above the last wall and enclosing a first floor or gallery about 24 feet wide over approximately half the area of the moulding mill. In this first floor wall there are 10 windows overlooking the Defendants' property, and the space between the ground floor wall and the set-back first floor is covered with a glass skylight the whole length of the building; the whole area of the moulding mill and gallery being covered with a glass roof.

The Defendants' proposed building would be an average distance of 18 feet from the set-back wall of gallery of Plaintiff's premises containing the 10 windows and would rise to an average height of about 50 feet above pavement level.

It was common ground that Defendants' proposed building would seriously obstruct the access of light to the 10 gallery windows, but that even if these windows were entirely blocked up Plaintiff's building would still be extremely well lighted, as the main source of light came from the glass roof covering the whole area. The Plaintiff sought to establish that the access of light to these windows would be essential if at some future date he desired to extend his premises by constructing another floor over the gallery, thereby losing the light now obtained through the glass roof. He also complained of the loss of light that would occur to the ground floor of his moulding mill.

Mr. Justice Bennett, after four days' hearing, gave judgment on 3 November as follows:—

"In my judgment the question whether in those circumstances the plaintiff could complain is settled so far as I am concerned by the decision of Mr. Justice Warrington, as he then was, affirmed by the Court of Appeal in *Ankerson v. Connelly* (1906, 2 Chancery), and therefore in my judgment the Plaintiff fails as regards his claim that the Defendants will, if they erect their buildings, cause him a nuisance by obstructing the access of light to the 10 windows in question.

"There remains for consideration the Plaintiff's claim that the Defendants' proposed building will obstruct the access of light to the lean-to skylight which is one of the means of illuminating the ground floor of his moulding mill, and I propose to guide myself in determining that question by the guidance which Chief Justice Best gave to the jury who determined the case of *Back and Stacey* which he had to try in the year 1826. He told the jury that in order to give a right

of action and sustain the issue there must be a substantial privation of light, sufficient to render the occupation of the house uncomfortable and to prevent the plaintiff from carrying on his accustomed business on the premises as beneficially as he had formerly done. Now the N.E. side of the moulding shop enjoys an extraordinary amount of light, I think, for business premises in London, owing to the fact that it is illuminated by means of light coming from the zenith through the glass roof. The S.W. side being under the gallery is, of course, less well lighted, but a considerable amount of light which comes through the glass roof penetrates under the gallery and affords it illumination. The S.W. side is illuminated by this lean-to skylight, which derives the greater part of the light which passes through it into the Plaintiff's workshop from the zenith, and although there seems to be no doubt that some light will, if the Defendants put their buildings up, be taken away from the Plaintiff's moulding mill, I am by no means satisfied that the quantity which will be taken away is a quantity which ought to be regarded as substantial. The total floor space of the moulding shop is 5,164 square feet, and the total area which the Plaintiff's witnesses say will receive inadequate illumination if the Defendants put their proposed building up is approximately 800 square feet, a very small percentage of the total floor area available. In my judgment the Plaintiff has not satisfied me that he will be deprived by the Defendants of a substantial quantity of light. Further than that, the Plaintiff has quite failed to satisfy me that if the Defendants' building goes up his moulding mill will be rendered uncomfortable or will be a mill in which he will be unable to carry on his business as beneficially as he has hitherto done. In those circumstances it seems to me that the Plaintiff fails and that I must dismiss the action and dismiss it with costs."

J. DOUGLAS SCOTT [A.]

#### NEWS OF THE WORLD, LIMITED, F. ALLEN FAIRHEAD AND SONS, LIMITED

(26, 29, 30 June; 1 July 1931)

#### CHANCERY DIVISION

(*Farwell, J.*)

*Light and air—Ancient light—Alteration of dominant tenement—Diminution of ancient light area—Increase of burden on servient tenement—Subsequent obstruction—Measure of nuisance*

An owner of ancient light cannot so diminish his ancient-light area as to increase the burden on the servient tenement.

The observations of Lord Lindley in *Colls v. Home and Colonial Stores* (1904), A.C., 179, 210, to the effect that in considering whether a proposed obstruction would amount to a nuisance, non-ancient light from other quarters of which the dominant owner might be deprived at any time ought not to be taken into account were not intended to interfere with this paramount principle.

If, therefore, the dominant tenement is rebuilt in such a way that the area of coincidence between an old and new window is much smaller than the old window, so that the ancient-light area is greatly diminished, the dominant owner cannot ask the Court to measure the nuisance (if any) by treating the rest of the new window, rendered obstructive by his own act, as blocked up.

*Tapling v. Jones* (1863), 11 H. L. C. 290; *Higgins v. Betts* (1905), 2 Ch., 210, 215, and *Ankerson v. Connelly* (1906), 2 Ch., 544, 548, discussed.—(L.R. (1931), 2 Ch., 402.)

## Correspondence

### THE NEW BUILDING

*Blackheath, S.E. 3.  
8 December 1931.*

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—Mr. Voysey may or may not have intentionally written you in the facetious vein on the 26th prox., but I think it is agreed by many of the older generation, who, like the writer, are taking no part in this most important of competitions, that from certain points of view it is a great misfortune likely to be shared by future members of the Institute that our new Headquarters are to be squeezed in between commonplace buildings rather than on an isolated or even corner site. No blame or criticism is implied: our sites Committee unquestionably did their best under the circumstances, for which I believe the profession as a whole is deeply grateful. But, as Mr. Voysey so wittily hinted, it is surely not beyond the artistic powers or ingenuity of our best men to conceive a design in which the mental and actual support of the adjoining buildings can be very well dispensed with—with advantage all round.

As this might involve an additional floor one need not thereby contend such further raising of the structure must of necessity destroy either our own or other "amenities" between the two side streets. Probably quite the contrary. A sky-scraper is not suggested, nor do I overlook the inevitable additional costs which isolation—by at least ten feet both sides—would mean not only in added height but in the reconditioning as outside walls those of the adjoining buildings. But . . . would it not be worth it in the long run? Seeing also that passenger lifts are to be provided, no further inconvenience need be anticipated for those using the premises.

To meet one at least of the probable criticisms I would go so far as to suggest that if the two set-backs extended only twenty-five feet from the frontage the ultimate design would still gain in power and dignity over one jammed in like a block of commercial offices in a city thoroughfare.

I therefore add my humble *obiter dictum* to that of your distinguished correspondent, not, however, without expressing the pious hope that such of my old colleagues who are spending the midnight oil over their now advanced preliminary schemes, in directions other than those now suggested, will generously abstain from hurling their caustic invectives at my greying locks, for I fully appreciate what eleventh-hour suggestions may mean to overstrained enthusiasts who are indulging in justifiable gloatings that, at long last, they have "got it"—"have achieved the impossible"—and with that far from fleeting vision of a peerage in the offing!—Yours faithfully,

F. SIDNEY WEBBER [F.]

### ARCHITECTURAL COMPETITIONS

14 Great James Street,  
Bedford Row,  
London, W.C.1.  
1 December 1931.

*To the Editor, JOURNAL R.I.B.A.,—*

DEAR SIR,—The regulations of the Institute regarding competitions has done so much in the past to remedy the abuses to which these are open that I am encouraged to call the attention of the profession to certain practices in this connection which still appear to me to militate against the purpose for which competitions are instituted—viz., to extract from competitors the best of which they are capable.

Firstly, while the appointment of a single assessor discourages competitors from incorporating into their designs any departures from the lines he is assumed to advocate, the verdict of a number of assessors is apt to be in favour of a design believed by no one of them to be the best. These evils would be overcome by the standardisation of the number of assessors at three, consisting of one architect and two gentlemen, whose qualifications for the position should rest solely on their personal experience of administration in buildings of the nature concerned. It may be argued that the overruling of the architect by two laymen might result in an award in favour of the design of least architectural merit, but, in the type of buildings for which it is customary to invite competitive designs, this eventuality should be accepted as a lesser evil than the perpetration of a building rejected by men having practical experience of its uses.

Secondly, it is doubtful whether the obligation upon competitors to furnish estimates of the cost of carrying out their designs serves any useful purpose, and if the assessor attaches any importance to the costs quoted, he must be biased in favour of a design compiled by the most sanguine of the competitors who are not, as a rule, in as good a position as their assessor to gauge the price per foot-cube at which their design can be executed, in the particular locality and with the finish contemplated by the promoters of the scheme.

Lastly. The practice of beautifying plans and sections on the lines advocated by the present school of architecture should be discouraged in the preparation of competitive designs. Cast shadows and shade upon elevations for the purpose of explaining more clearly the various planes of the buildings are often essential to a rapid grasp of their meaning, but the aesthetic elaboration of a plan is but an appeal for admiration of draughtsmanship with which an assessor is not concerned and by which he is frequently confused.—Yours faithfully,

LIONEL F. R. COOTE [F.]

### ENGLISH WALLPAPER

*High Clandon, Guildford.  
3 December 1931.*

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—Professor Richardson may have found some English wallpaper designs copied in Sweden (he does not tell us whether or not they were worth copying), but he gives me no other reason for "reconsidering" an "unintentional slip"—which was not a slip and was quite intentional.

I hate to have to use foreign goods when their equal could easily be produced in Great Britain. Nevertheless I find, when I search for British patterns of a modern but satisfactory kind, very little to compare with what I can get from abroad. And when I demand good old patterns by the great wallpaper designers I am told as often as not that the block is not available any longer.—Your obedient servant,

H. S. GOODHART-RENDEL.

### "MODERNISM"

*Augh-an-Oir,  
Newtownards,  
Co. Down.  
8 December 1931.*

*To the Editor, JOURNAL R.I.B.A.,—*

DEAR SIR,—" Modernism is not so much a definite conviction or emotion as a rotting or deliquescent, a melting and

confounding of the outlines of thought, beliefs and desires, a going to stush of all values, a thawing and liquefaction of all that was hard and permanent in the world." This inspiring passage, I gather, is "the best thought" that Mr. Penty so regrets that architects have not taken the trouble to acquaint themselves with.

I myself, not having had the opportunity to acquaint myself with "the best thought of the day" before, certainly had not quite grasped what a terrible thing this "modern" architecture was.

Now that I am awakened to this appalling thing that is gnawing into the vitals of our art, I beg Mr. Penty to guide us

further, and to tell us what constitutes a Traditional Building and what is tripe—I mean modernism.

As "we should lead the world and not follow it," and to do this, I gather, we must not waver from the straight road of tradition, it seems to me we shall have to do it from the back of the crowd, with the added difficulty that we must not be "the tail of the kite," which I had always understood was its steady influence.

And so I appeal again to Mr. Penty to come to my aid and show me clearly where tradition ends and where this rotting liquefaction modernism begins.—I am, Sir, yours truly,

R. G. WILSHIRE [A.]

## Notes

### CORRECTION

We regret that in the inscriptions of two buildings illustrated in the last JOURNAL, two unfortunate omissions were made which we desire to rectify.

The name of Mr. Godfrey Pinkerton [F.] should have been given beneath the picture of Cecil Sharp House (p. 103), in addition to the name of Mr. H. M. Fletcher [F.] his partner. And it should have been stated that Mr. Herbert A. Welch [F.] was associated with Mr. Frederick Etchells [F.] in the design of Crawford's Building in Holborn (p. 86).

### TOWN PLANNING INSTITUTE

Mr. T. Alwyn Lloyd [F.] has recently been elected Vice-President of the Town Planning Institute.

### ST. PAUL'S BRIDGE SCHEME ABANDONED FOR THE PRESENT

The Bridge House Estates Committee of the City Corporation have decided that, in view of the present economic conditions, the scheme for a new cross-river bridge in the western part of the City must be abandoned for the present, and are about to ask the Court of Common Council to discharge the reference to them accordingly. This means the end, for the time being, of the St. Paul's Bridge scheme or any substitute for it at Ludgate or elsewhere.

### MR. MELVILLE SETH WARD [F.]

Mr. Melville Seth Ward [F.] has informed the Secretary R.I.B.A. that he is not associated in a partnership arrangement with other members of the Institute as indicated in the name of the firm printed against his name in the current issue of the *Kalendar*.

### QUANTITY SURVEYORS' DINNER

The annual dinner of the Quantity Surveyor Members of the Chartered Surveyors' Institution was held on 16 December at the Hotel Victoria. Among those members of the R.I.B.A. who accepted invitations to be present were Sir H. J. Allison [F.], Chief Architect, H.M. Office of Works, Mr. G. Topham Forrest [F.], Chief Architect to the L.C.C.; Mr. Sydney Tatchell [F.] (Vice-President, R.I.B.A.), and Mr. Ian MacAlister.

### THE USE OF THE R.I.B.A. AFFIX OF A DECEASED MEMBER OF A FIRM OF ARCHITECTS

The Council and the Practice Standing Committee have had their attention called to cases in which although the member in question may have been dead for some considerable time, the surviving partner or partners have continued to use the de-

ceased member's name with his R.I.B.A. affix on their note-paper, etc.

On the recommendation of the Practice Standing Committee the Council have issued a ruling that in cases of this nature the use of the affix of the deceased partner should be discontinued within a reasonable time and in any case within twelve months of the date of his death.

### LONDON MASTER BUILDERS

The President, Dr. Raymond Unwin, was present at the annual dinner of the London Master Builders' Association, which was held on 3 December at the Connaught Rooms. The President, Mr. G. W. Buchanan, in the chair.

Proposing the toast of "The Association," Dr. Unwin said that having inherited from the past a very beautiful country, it was their duty to the public to see that the countryside was not disfigured by them or by their clients. The building industry had today to free itself from a certain disrepute which had become attached to it, the allegation being that they were disfiguring the countryside to an undesirable extent. Dr. Unwin expressed the opinion that they had concentrated too much on quantity and not enough on quality.

The President, Mr. G. W. Buchanan, in reply, said that now the new form of contract between architect and builder had become an accomplished fact, it was felt that it was a step towards solving some of their troubles. It was a document fair to all concerned, and should prove of great assistance to architects and surveyors in carrying out the work. A new form of sub-contract was now being prepared, and he hoped that it would make the position between the builder and the subcontractor more satisfactory. The Committee set up by the L.C.C. was working hard on the revision of the London Building Act, and they were glad that the Council had invited them to send a representative to the Committee. Mr. Buchanan appealed to all builders to take their full quota of apprentices, as by so doing they would be helping the country as well as themselves, as skilled men meant lower production costs, and these must be lowered all round if they were going to hold their own.

Mr. William J. Stewart proposed the toast of "The Guests," to which Mr. Ernest Sanger, Chairman, L.C.C., responded.

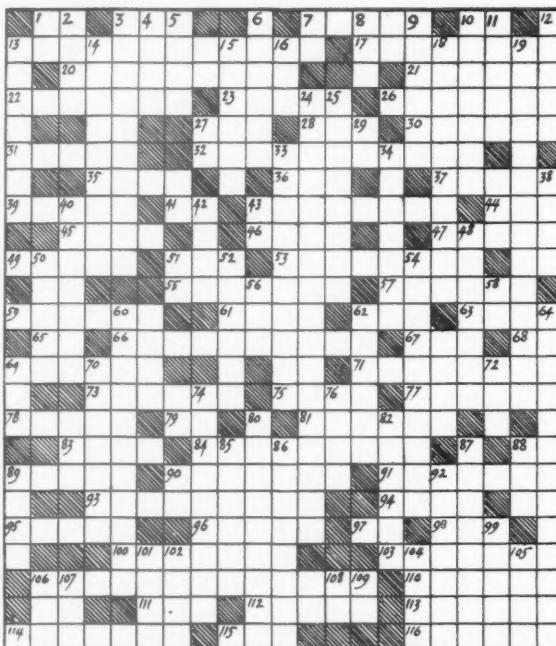
Among those Fellows of the R.I.B.A. present were Mr. T. P. Bennett, Mr. E. Stone Collins, Mr. Arthur Davis, Mr. G. Topham Forrest, Mr. H. Austen Hall, Mr. E. Vincent Harris, Mr. J. R. Leathart, Mr. Septimus Warwick and Mr. Edmund Wimperis, and Mr. W. T. Plume [Hon. A.].

## AN ARCHITECTURAL CROSSWORD. BY W. G. N.

(Where the solution contains more than one word the number is indicated in brackets.)

## ACROSS.

1. An old city, lately revisited.
3. A measure of warmth.
7. Add six for a famous architect.
13. A happy misspelling of the 17th Century.
17. Sounds a noble sort of shelter.
20. Green marble.
21. A useful first client.
22. We hope he got on with Pheidias.
23. Early concrete.
26. Prevents good drawing (3).
27. A cloth not to be put on new floors.
28. Found on velvet.
30. Where the students go.
31. Lived in a porch, but have lost their head.
32. The use of lavatories.
35. Every tradesman has one (reversed).
36. Found with a hook.
37. More than half a pedestal.
39. The end of a camp church.
41. Convenient in city and country.
43. Those who are not members of the R.I.B.A.
44. At the opposite end to the vent.
45. Want a head and 49 across to function properly.
46. One of the architect's great enemies (Latin).
47. A glass measure.
49. See 15 above.
51. Same as 3 above.
53. You must do this when you go lower than your neighbour.
55. Completion of order.
57. Rather egg-like.
59. Useful for sketches.
61. Not a first rate joint.
63. This half of his name libels his methods.
65. Is the same across and down.
66. Liquid fuels (2).
67. Found on accounts.
68. Sometimes hampers speed.
69. What your assistants should do.
71. Less than an octagon.
73. Has a panel each side (reversed).
75. Smacks of hospitals, but the end is missing.
77. Motto of the Ampelopsis (2).
78. Occurs in architectural critiques.
79. With an arrow indicates entrance.
81. Crowns a column.
83. A curly curve.
84. In your building their views are important.
88. My initials.
89. A line to be shown on elevations.
90. Wants a good heating.
91. Describes a Gothic pier.
93. Period woodwork (2).
94. Essentials of a plan.
95. A predecessor of Vitruvius.
96. Reverse and you will get south, if the Secretary lends his name.
97. Not soil.
98. Short for a distinguished exponent of the Academic point of view.
100. Who is President? (2).
103. A palace long destroyed.
106. What is the plumber doing on the roof? (2).
110. One of them was called Niccola.
111. A kind of bolt, rather mixed up.



## DOWN.

1. Same as 1 across.
2. An indispensable angle.
3. Clients call them this, reminiscent of a Past President.
4. A design element reversed.
5. Mastic has many.
6. You do this to drawings when you call on a client.
8. Cockney description of the essence of architecture.
9. Home of the horse-shoe arch.
10. Now office shut.
11. What Vitruvius wrote in (reversed).
12. A Greek pulpit.
13. All instructions should be.
14. Proud of the style (reversed).
15. Two sets of familiar initials.
16. Reflects beautiful backs.
18. One more than 115 across.
19. Told us why buildings fall down (3).
24. Creed of the architectural die-hard.
25. Hammers and curtains do this (2).
29. Sometimes brings commissions.
33. A Clerk of Works should be.
34. A mason's mufti (2).
38. Some have this on a property.
40. Draws columns and finds sunshine.
42. He is better known for destruction than construction.
43. We should all like to be this.
48. Larder and lavatory in one: comment on this.
50. An edge, notoriously disbelieved in.
51. Early.
52. Part of well-known motto.
54. Not one of the great building Pontiffs (3).
56. Fixes metal work.
58. Inadequate reply to a cheque from a client.
60. Describes a steel-framed building.
62. Neat stone work.
64. Stopping (3).
69. Many built monasteries.
70. A follower of Jones.
72. Found near Kings, has a humble partner.
74. Many materials are damaged by this.
76. Half a Temple.
80. He may want to employ an architect.
82. Sketch of third letter (2).
85. Casts a shadow.
86. Position for a Yorkshire house.
87. His verdict rouses breathless interest.
88. London has been so-called.
89. Number of Orders.
90. Reverse a carrier and find an item of cost.
92. Not a loquacious Italian.
99. Watchmen do this.
101. A Detroit architect (reversed).
102. Used for balloons.
104. What you say when drawings are dirty (2).
105. Reverse and add a Biblical maid to get a well-known architect.
106. Saws go to and —
107. Takes Scott to his cathedral.
108. Afterwards decorated.
109. The Pilgrims did not go this way to Canterbury.

### CONFERENCE ON LIGHTING FOR ARCHITECTS

In the JOURNAL of 21 November a notice was published of a proposed course of lectures on lighting. A change has been made in the arrangements and it has been thought advantageous to hold the conference on 2 and 3 March 1932. Below is the programme:

#### WEDNESDAY, 2 MARCH

1. The work of the Lighting Service Bureau.
2. Aims and Objects of Lighting in Architecture.
3. Lighting Fundamentals.
4. Characteristics of Electric Lamps.
5. Visits.

#### THURSDAY, 3 MARCH

1. Lighting Requirements of Commercial Buildings.
2. Floodlighting.
3. Special Lighting Problems.
4. Application of Architectural Lighting.

Architects who wish to attend are asked to write to the Lighting Service Bureau, 15 Savoy Street, so that the arrangements may be made to accord to the numbers attending.

### NOTES FROM THE MINUTES OF THE COUNCIL

2 November 1931

#### THE WORK OF THE SESSION

The memoranda prepared by the President on the future policy of the Institute and the work of the Session were considered and discussed.

#### THE TITLE OF THE JOURNAL

On the recommendation of the Literature Standing Committee it was decided to discontinue the use of the obsolete title "The Architectural Journal" as the heading to the advertisement pages of the R.I.B.A. JOURNAL.

#### POPULAR LECTURES ON ARCHITECTURE

A cordial vote of thanks was passed in favour of the four members who gave the recent series of popular lectures at the R.I.B.A., and also the Hon. Members who acted as Chairmen.

#### THE FELLOWSHIP

The Council, by a unanimous vote, elected the following architects to the Fellowship under the powers defined in the Supplemental Charter of 1925:

- Mr. Eric Percival Trewern (Queensland).  
Mr. W. J. Walker Todd [L.] (Edinburgh).

## Allied Societies

### THE NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS

#### EXTRACTS FROM A LECTURE ON "ARCHITECTURE AND CRAFTSMANSHIP"

BY CAPTAIN EDWIN GUNN [J.I.]

My text is standardisation as a palliative for the dismal stupidities and lapses of taste which afflict the bulk of cheap building carried out without architectural aid throughout town and country since the rise of industrialism.

It must, I fear, be admitted that a considerable bulk of cheap building must always take place without direct architectural control with the decay of individual craftsmanship: work carried out on these lines was respectable, inoffensive, and often quietly beautiful.

He would be either a bold or a blind man who would claim that it is so now, and he would be an optimist of the most fatuous brand who could believe in the possibility of a return to the old ways as a means of reaching former agreeable conditions. We must seek fresh lines if we are convinced that the present condition is a needless muddle, an imperfect utilisation of man's best powers.

I assert that it is the function of an architect to design, and of a builder to construct. To that end each should fit himself by application to his special problems, so that he knows his own job and enough about the other fellow's to recognise efficient work when he sees it.

It is sometimes said (and I fear it is only too true) that future ages will probably decide that the characteristic architecture of this day is that of the hundreds of thousands of small houses—born without the assistance of architects—which spread themselves around the suburbs of every live town.

I think we all admit that the vast bulk of small house building is less satisfactory than it might be, either in planning or in external form, and most architects feel regretfully that had the urbanisation of England taken place before eclecticism had robbed the skilled workman of his traditional inheritance, this flood of building might have been as pleasant in effect as the obviously builder-produced dwellings of the Georgian or earlier age, in which a lapse of taste is very rare indeed.

I should like, briefly, to sketch the evolution of the current small house plan. The type arose insensibly from the more humble cottage, which generally had a span of about 16 feet under a ridge roof, within which rooms were ranged one room deep—two rooms down and two up. As social conditions improved, making additional

rooms desired, the "back addition" evolved, containing a scullery beneath and a third bedroom above. Increasing land values and road-making costs, dictating minimum frontages, led to the "two-rooms thick" plan with entrance passage-hall, and so produced the typical "back addition house" of late Victorian days. The introduction of the bathroom complicated the problem. At first it was placed over the hall, but the self-evident advantage of getting the bathroom over the scullery and nearer the range boiler led to its early transference to the back addition next its junction with the main span. Further social advances, dictating often a fourth bedroom (when maids began to be kept by the suburbs), caused the back addition to be still further lengthened. At this stage the kitchen which had evolved from the original back addition scullery was commonly transferred to the end of this wing. Here we had arrived in 1900, and here we stuck, notwithstanding stout efforts by the Garden City pioneers, until, with the vastly increased costs following the Great War, coupled with the cult of "labour saving," a new type of compact and simplified planning arose. The more open 16 to acre planning and "space for garage" also helped. This type unquestionably was due to architects, whose incursion into housing—tentatively made previously at Letchworth and Hampstead G.S.—became general under the numerous State-aided schemes. They received little credit, but their work lives after them.

There is in effect a present-day standard plan for the small house, and I think it is in the main a good, economical, and easily run plan, and if it does not elevate in an exciting fashion, it cannot too often be urged that repose is a finer quality than agitation.

Among the characteristics which make most recent irruptions of building of the class I have described so fidgety and mean in appearance, I should first put the grouping on the ground. The continuous "terrace" streets of the 1850's and onwards were dreary in the extreme, but confront me with a recent cheap building estate, upon which every land-purchaser has followed his bent as to size, height, forward or backward position, and angle with frontage (not to mention material and colour), and I shall prefer the more orderly terrace with all its dullness. Again, consider the State-aided housing schemes, in which, from a mistaken effort to achieve "liveliness," blocks of houses are disposed alternately forward and back, and the materials varied from brick to roughcast and from slate to tiles on no discoverable scheme. Does anyone really stop to consider whether such courses give pleasure to any onlooker?

I should like to see applied to the housing of the multitude, the same principle as the Swedes have used in industry. Let us get our standard plans refined and improved with each use—not being afraid to repeat, but striving to learn by experience so as to make every essential as perfect as it may be—a few inches here, or a slight variation in the position of a doorway there, often means much.

Let us not fear long lines and unbroken series, but let us be specially careful at all road junctions or angles, where the expenditure or absence of a little thought and skill on modified types can make or mar a scheme.

Let us determine to use standard patterns for all repetitive details, but let the patterns be as good as we can make them, both practically and aesthetically.

The standard metal casement has rescued many a cheap building from offensiveness.

Then there is the question of the colour of paint. I have long wondered why house painters seem to have a special affection for dingy colours. Clear, true colours cost no more. Any building, however proper, may be ruined in effect by the custom of painting window frames one colour and the casements or sashes another. Why do people do these things?

It behoves us all to see that all that we spend is to the best advantage.

The architect has either neglected or been neglected by the folk building of the day, but I have never seen a case yet where his presence would not have been beneficial from one aspect or another. Here lies the rub. Architects who have passed beyond the novitiate stage and amassed that body of experience necessary to render their plans "practical," cannot afford to supply full drawings for estate development work at prices which the builder cares to pay, and they do not like to supply less than the full drawings, since their reputation might suffer from travesties of their design not shown in ample detail.

Would not things become much easier if good standard components of all kinds were available in much the same way as standard cottage casements? With the knowledge that well-designed stock detail would be used, architects would find that they could furnish plans and elevations of types, and possibly special plans for key positions, at lower fees, and I believe they would love to do so. It is imperative that designs should be made, used or adapted with full knowledge of situation and surroundings. The panel experiment is a hopeful move, but its hopes would, I think, be greatly improved if the architectural services to be given could be made still more reasonable in price.

Architects must cease to think of such work as beneath their notice, must concentrate on hammering out the perfect plan for each aspect and scale of accommodation, must be content with an almost nominal fee, and must combine to produce a range of stock detail for shop-made articles.

#### THE GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION

A well attended joint meeting of the Gloucestershire Architectural Association, and the Gloucester Society of Artists was held at the Spread Eagle Hotel, Gloucester, on Wednesday evening, 25 November. Mr. Thomas Falconer [F.R.A.S.C.A.], of Amberley, presided at the supper, after which a lecture on "Some Italian Gardens 1500-1700" was given by W. Iveson Croome, Esq., J.P., of Bagendon House, Cirencester.

The lecturer, who is an enthusiastic devotee of his subject, described many beautiful gardens, from the early sixteenth century garden at Albissola, near Genoa, to that of the Royal Villa of Marlia designed about the year 1650.

Many beautiful lantern slides of these gardens from photographs by the lecturer were shown.

The lecturer pointed out how natural features—the groves and avenues of cypresses; the lakes, rivulets and waterfalls—gave emphasis to the architecture; the terrace walls and balustrades, the seats, fountains and buildings, the whole resulting in fine composition or grouping of masses, a combination of the monumental with the picturesque, which is the chief characteristic of the Baroque style. The old

Italian Gardens were almost always the right size for the houses which they adorn, and provided a real extension of the life of the house into the open air.

At the close, the chairman, Mr. Alfred Thornton, N.E.A.C., of Painswick, in proposing a vote of thanks to the lecturer, illustrated the monumental character of the time by reference to one of the Popes, who, at the age of eighty, planned a new avenue sixteen miles in length from his villa to St. Peter's at Rome, but died after a mile or so had been constructed. The vote of thanks was seconded by Miss Radford and supported by Mr. Harold Trew [F.R.A.S.C.A.].

#### WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. Norman Culley [F.R.A.S.C.A.], president, took the chair at a meeting held at the School of Art, Harrogate, on 19 November, when Mr. Howard Robertson [F.R.A.S.C.A.] gave a lecture entitled "Problems of Modern Architecture" before a large gathering.

The great styles of architecture, said Mr. Robertson, were all modern in their day, all significant. Social changes helped transitions; but the greatest changes of form coincided with the most far-reaching developments in structure. Greek, Roman, Byzantine, Gothic—all were marked by their own phase of structure. And then came the grand summary of the Renaissance employing all phases, followed by a reversing of the wheel of development through a period of revivals, until we returned to pseudo-Greek.

Today, another period is in the making; history will find the label. The phase of structure is still developing, starting with cast-iron, and working through steel and concrete, we are not sure whither. The all-metal building is on the horizon. One is being built in Chicago, with walls, floors, partitions all of metal lined with insulation. One of our structural problems has been the huge dead weight of walling, still in brick and stone, carried by the steel of big buildings. The tallest building in the world, the Empire State Building, has to carry 14 tons of dead weight for each of its 25,000 inhabitants. The average weight of a square foot of wall on a skyscraper is 150 lbs. The walls of the new metal building will only weigh 12 lbs. to the square foot, and there will be great saving of space as well.

One of our peculiarly English problems in big cities is the present change of scale. Our civic scale, relative to the Continent, has been habitually small. We have developed a charming domestic and street architecture of small scale, and today our national style is a really pleasant free version of a friendly Georgian. But it is a style with limitations. We twist and turn between Georgian and Italian Renaissance, or neo-Classical, in the effort to find a solution to the design of big commercial buildings. And we cannot do so, because the solution does not lie that way. For big modern commercial work we must seek new formulae and build up a fresh tradition, like the fine old traditions, based on requirements and structure. The start is made, but progress is hesitating.

People say today that most big modern buildings present a fresh and difficult problem, because they have to serve not only as a shelter, but as advertisement. But in all periods, buildings have served, in their way, as advertisements. Our task is to advertise in comely fashion, and in this the client must be willing to co-operate.

Compared with countries like Germany, Holland and France, England suffers from lack of co-ordinated architectural ideals. For the last hundred years or more, it has been a case of each man for himself: individuality untrained and amateurly unfit to express itself in building.

Until there are in England greater mass movements towards an agreed goal, we will fail in dignified street architecture. We are groping now; whereas the process of research into fundamentals of design, and of constructive experiment, has been going on for years past in many Continental countries.

In domestic architecture and decoration change is on the horizon. The expression of form and decorative treatment may modify itself slowly as ideas alter. The day may come—it is already announced in German experiments—when interiors will be divided less into regular rectangular rooms, and will consist of large spaces broken up by walls treated as screens, with curtains instead of doors, except to

private apartments and kitchens. One large area will be so planned as to provide lounge space and books for dining, reading, and so on. And bedrooms, fitted like those of a yacht, will be sacrificed in size to the benefit of the living room. Bigger areas of glass will probably become and remain more popular; but to ensure privacy, placing and outlook of windows will be more closely studied, and plans will probably be of the type which can most easily be covered with flat roofs.

The house on stilts, with only the garage and storerooms on the ground floor, also has great possibilities.

The problem of furnishing and decoration is slow to be solved. Our furniture, even if modern in shape, is not truly modern in its planning and design for use. Desks, sideboards, dressing tables, cupboards, have internally the same old defects: they are built but not planned. Few makers have thought to design for the cramped spaces of today, and few decorators have realised how to create in form, colour and reflections the illusion of amplitude.

Mr. Stephen Simpson presided at a meeting of associate members of the above held at the Leeds College of Art on 26 November, when Mr. F. F. Johnson, who lately won the society's travelling studentship, gave his impressions of Vienna and Prague, with numerous illustrations.

Short papers on their travels in France and Italy were afterwards given by Messrs. A. Tattersfield and W. Bailey, gainers of "William Nicholson" travelling scholarships, controlled by the society.

#### THE SOUTH WALES INSTITUTE OF ARCHITECTS CENTRAL BRANCH

Under the auspices of the South Wales Institute of Architects (Central Branch) and the Institute of Builders (South Wales Branch) a lantern lecture on "A Development of Architecture in Concrete" was given in the lecture theatre of the Engineers' Institute, Cardiff, on Thursday, 3 December, at 7 p.m., by Major R. A. B. Smith, M.C.

The lecturer had recently visited the United States of America, where he had been particularly impressed with the concrete work on the Pacific Coast. He showed illustrations and gave descriptions of such buildings as the University of California, "The Lion Building," Wilshire, Los Angeles, the Public Library, Los Angeles, the Pantages Theatre, Hollywood, the Chouinard School of Art, the General Hospital, Los Angeles, the City National Bank, Huntingdon Park, and the Morgan Adams Building, Los Angeles.

Major Smith dealt not only with the completed buildings but also with the methods of construction and shuttering and with various ways of obtaining finished surfaces in concrete.

Mr. J. Herbert Jones, F.R.I.B.A. (President of the South Wales Institute of Architects), presided over a good attendance of architects, builders and engineers.

A hearty vote of thanks to the lecturer was proposed by Mr. W. S. Purchon and seconded by Mr. A. G. Thompson. Mr. Niblett, Mr. H. Norman Edwards and Dr. Colston Williams took part in an interesting discussion on the various methods of dealing with concrete in building work.

## Obituary

### GOODWIN SIMPSON PACKER [F.]

Mr. G. S. Packer, who died at his home in Southport on 20 November, at the age of 74, became a Fellow of the Institute in 1928.

He was the son of Mr. W. P. Packer, who was the first Borough Surveyor of Southport and who was responsible for the laying out of Hesketh Park and the Cemetery, and was articled to Messrs. Garside and Johnson, and later to Messrs. Maxwell and Tuke, of Manchester and St. Annes, who were the architects for the Winter Gardens and the Cambridge Hall. About 1887, Mr. Packer started in practice on his own account and designed a number of important buildings in and around Southport. He won the open competition for a church and vicarage at Barnsley, and he submitted a design for Liverpool Cathedral. Mr. Packer was joined in partnership, some eleven years ago, by Mr. Alfred Crampton [J.J.], and together they were responsible for the Synagogue in Arnside Road, the Excursionists' Day Nursery, the Girls' Club, the Haven of Rest and a number of church War Memorials.

An obituary notice in a local paper says, "In many directions in the life of Southport he will be sadly missed. He had innumerable friends and he was always so genial and courteous that to know him was to hold him in high regard. He was a man with nothing of the carping spirit about him, slow to criticise, and always ready to see the other side of a question. Honesty and integrity of purpose were characteristics which he carried through life, and he could always be

relied upon to put first things first. No man was more sincere in his dealings and he had an outlook on life which made him an ideal conversationalist and many a young man derived great benefit from the advice that Mr. Packer was invariably ready to give. All organisations having for their object the betterment of mankind found in him a worthy supporter. As an architect, few if any have done more than he in the interest of the town's general welfare and development and for its architectural enrichment."

Mr. Packer was a keen worker in the cause of temperance and took great interest in rescue work and in the work of missions and Sunday schools. He was a member of the North Meols Rural Deanery Committee and was their representative at Liverpool on the Sites and Church Buildings Committee. During the war he was appointed Hon. Inspector of four centres for the dispatch of parcels to prisoners of war. In 1906 he entered the Town Council and rendered much useful service during his years of office. Mr. Packer had an unusual and interesting hobby, which was collecting the ancient symbols of the saints, of whom there are about 400 in the English Calendar.

### JAMES GORDON ABERDOUR [L.]

Mr. J. G. Aberdour of Leytonstone, who died recently, was for 35 years with a firm of architects and was responsible for the design of a number of buildings. Mr. Aberdour was among the very first Licentiates to be elected to the Institute.



## Membership Lists

### ELECTION OF STUDENTS

The following were elected as Students R.I.B.A. at the meeting of the Council held on 30 November 1931:—

- ALCOCK: JOSEPH PATRICK, "Melwood," Deysbrook Lane, West Derby, Liverpool.  
 BERWICK: KATHLEEN RACHEL HARTLEY, Little Shelford Rectory, Cambridge.  
 BOOTH: DAVID, Broadway, Worcestershire.  
 BURNS: LOUIS PHILLIP, "Sabina," Fort Street, Petersham, Sydney, New South Wales, Australia.  
 DIXON: GEOFFREY WILLIAM, "Warley Dene," Warley Wood Avenue, Luddenden Foot, Yorkshire.  
 FLETCHER: ROSEMARY SALMON, 31 Willowbank Road, Birkenhead.  
 GUTTRIDGE: WILLIAM ALFRED, 38 Hilton Road, Leeds.  
 KIDD: JOHN WILLIAM, Liverpool School of Architecture, University of Liverpool.  
 KING: DAVID WHITE, c/o Peddle Thorp & Walker, 226A George Street, Sydney, New South Wales, Australia.  
 LOMAS: LESLIE CLARSON, 29 Kensington Road, Southport, Lancashire.  
 MACKAY: ERIC KEITH, 12 Bedford Place, London, W.C.1.  
 MANCHESTER: SYDNEY ERNEST, 120 Nithsdale Road, Pollokshields, Glasgow, S.1.  
 MASON: GEORGE RONALD, "Brocklesby," Great Georges Road, Waterloo, Liverpool.  
 MINSHALL: MERLIN THEODORE, 9 Melbury Road, London, W.14.  
 O'CONNOR: KENNETH STANLEY, 15 Durham Road, Southend-on-Sea.  
 PETROVITCH: DOUCHAN SLOBODAN, c/o Swan & MacLaren, Singapore.  
 POWELL: WILLIAM CHARLES, 19 St. Loo Mansions, Chelsea, S.W.3.  
 SENIOR: FRANK, 3 West Park, Harrogate.  
 SEWELL: DORCA CHARLES, 17 Dorset Square, N.W.1.  
 THOMSON: WILLIAM INNES, "Sunnycroft," Barnton, Edinburgh.

### R.I.B.A. PROBATIONERS.

During the month of November 1931, the following were registered as Probationers of the Royal Institute:—

- ALMOND: ERIC, 5 Oarside Drive, Wallasey.  
 AMBROSE: ERIC SAMUEL, 963 Finchley Road, Golders Green, N.W.11.  
 BANNERMAN: JOHN, 5 Blinkbonny Terrace, Blackhall, Edinburgh.  
 PAYLISS: DOROTHY ETHEL, "Wecholme," Manor Road, Streetly, near Birmingham.  
 BELAM: LEONARD HORACE GORDON, 10 Palmerston Road, Southsea, Portsmouth.  
 BROWN: ERIC, 644 Huddersfield Road, Dewsbury, Yorks.  
 BROWN: FRANCIS WILLIAM, 12 Somerfield Road, Finsbury Park, London, N.4.  
 BULBECK: ROBERT SPENCER, "Belvoir," Telegraph Road, West End, Hants.  
 BURNS: LOUIS PHILLIP, "Sabina," Fort Street, Petersham, Sydney, N.S.W., Australia.  
 CAVANAGH: HOWARD ERNEST BERNARD, 36 Bedford Square, W.C.1.  
 COOKE: CECIL HERON, 1 Sandringham Avenue, Benton, Northumberland.  
 COWARD: JOHN LIVERSIDGE, 7 Harbro Hill Road, Barnsley, Yorks.  
 FERGUSON: BRIAN, 36 Fir Street, Southport, Lancs.  
 FLOWER: GERALD WANKLYN, Kilderry, Hatfield Peverel, Essex.  
 GILLING: MALCOLM GLYNNE, 1 Brompton Avenue, Sefton Park, Liverpool.  
 GNEDITCH: GEORGE, Hailey, near Witney, Oxon.  
 GRESHAM: COLIN ALASTAIR, 33 Palace Court, London, W.2.  
 GRIGGS: CYRIL PERCY, 25 Elliott Road, Chiswick, W.4.  
 HANSTOCK: ARTHUR GILBERT, Branch Road, Batley.  
 HOPKINS: CYRIL EGERTON, 16 Farquhar Road, London, S.E.19.  
 HOPKINSON: GEOFFREY, 16 Parkgate Road, Chester.

JEFFREY: ROBERT, "Naranjoo," 24 Kingsburgh Drive, Paisley.  
 KERR: FREDERICK HENRY, 82 Grosvenor Road, Muswell Hill, N.10.  
 KING: DAVID WHITE, c/o Messrs. Peddle, Thorp and Walker, 226A George Street, Sydney, N.S.W., Australia.

KINNEAR: IAN BROWN, 142 City Road, Dundee, Angus.  
 KNIGHT: EDWARD COLIN, New Barn, Milford-on-Sea, Hampshire.  
 LACKLISON: JOHN DENIS, 26 Rundell Crescent, Hendon, London, N.W.4.

LUMB: ARTHUR, 19 Lord Street, Sowerby Bridge, Yorks.  
 MACKAY: ERIC KEITH, 12 Bedford Place, W.C.1.  
 MILBURN: JOHN LYNTON, 80 Kimberley Road, Penylan, Cardiff.  
 MILLER: WILLIAM BAULD YOUNG, 45 Emily Drive, Motherwell, N.B.  
 MORTIMER: HAROLD, Ivy Lodge, Moorend Park Road, Cheltenham.  
 NEIL: ROBERT, 50 Belville Street, Greenock.  
 NORTON: GEORGE PERCY, 119 Tyers Street, Vauxhall, S.E.11.  
 PAGE: GEOFFREY RONALD, 5 High Street, Southwick, Fareham, Hants.

PETROVITCH: DOUCHAN SLOBODAN, c/o Messrs. Swan and McLaren, Singapore.

PLAYER: HAROLD NEVILLE, 29 Crowther Road, Mirfield, Yorks.  
 RAAB: REGINALD ALBERT, 78 North End Road, N.W.11.  
 REID: THOMAS Whytock, "The Firs," West Queen Street, Broughty Ferry, Dundee, Angus.

REW: JAMES ALEXANDER, 59 West Lyon Street, Dundee.  
 SCATCHARD: HAROLD, Preswylfa, Red Hill, Castleford, Yorkshire.  
 SCOTT: CHARLES FREDERICK, 57 Olga Road, Dorchester, Dorset.  
 SMITH: DAVID JOHN, 370 The Boulevard, Hull, E. Yorks.  
 SMITH: MAURICE WILLIAM, 22 Waverley Avenue, Wembley.  
 TATTLOW: ALAN, 9 Portinscale Road, Putney, S.W.15.  
 TOMPSON: ALAN REGINALD, 27 Bennett Street, Cremorne, Sydney, Australia.

WALES: JAMES HOWARD, Mevill Hall, Gargrave, nr. Leeds.  
 WARD: EDMUND FISHER, 50 St. Giles Street, Northampton.  
 WHITAKER: GEOFFREY, 128 Station Road, Hendon.  
 WIGLEY: WILLIAM RICHARD DE WINTON, 6 North Hermitage, Shrewsbury.  
 WOOLMER: STANLEY CHARLES, 161 The Avenue, Tottenham, N.17.

## Notices

### THE FIFTH GENERAL MEETING: MONDAY, 4TH JANUARY 1932

The Fifth General Meeting of the Session 1931-32 will be held on Monday, 4 January 1932, at 8 p.m., for the following purposes:—

To read the minutes of the Fourth General Meeting held on Monday, 14 December 1931, formally to admit members attending for the first time since their election.

To read the Council's Deed of Award of Prizes and Studentships 1932.

Mr. E. Berry Webber [A.] to read a criticism on the designs and drawings submitted for the Prizes and Studentships 1932.

### PRIZES AND STUDENTSHPIS 1932 EXHIBITION IN THE R.I.B.A. GALLERIES

The designs and drawings submitted for the Prizes and Studentships 1932 will be on exhibition at the above General Meeting. The exhibition will thereafter be open daily between the hours of 10 a.m. and 8 p.m. [Saturdays 10 a.m. to 5 p.m.], and will close on Saturday, 23 January.

### CHRISTMAS HOLIDAY LECTURES ON ARCHITECTURE FOR BOYS AND GIRLS

The fifth series of Christmas Holiday Lectures on Architecture will be given at the Royal Institute of British Architects by Mr. E. R. Jarrett, A.R.I.B.A., on Monday, 28 December;

Wednesday, 30 December; and Friday, 1 January. The talks, which will be illustrated by lantern slides, will be held at 3.30 p.m. on each day.

Mr. Jarrett has selected as his subject:—

#### HOUSES AND HOMES

- (1) Houses of the Ancients.
- (2) Mediaeval and Renaissance Houses.
- (3) Houses of the Moderns.

The lectures are for boys and girls only, but adults will be admitted if accompanied by children. Tickets for any or all of the lectures can be obtained free on application to the Secretary R.I.B.A. Early application is desirable.

#### THE ARCHITECTS' CONFERENCE 1932

The Annual Conference of the R.I.B.A. and Allied Societies will be held in Manchester from 15 to 18 June 1932.

#### DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any standard precedent for form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, the Hon. Secretary of the Practice Standing Committee, has, at the request of the Committee, drafted a form to meet this demand, and this draft has now been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

#### MEMBERSHIP OF THE R.I.B.A.

##### THE LICENTIATE CLASS

The revised Bye-laws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council, and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 March 1932, they should send the necessary nomination forms to the Secretary R.I.B.A., not later than Saturday, 9 January 1932.

#### LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

#### OVERSEAS APPOINTMENTS

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

#### CHANGE OF SESSIONAL PAPER ARRANGEMENTS

The Sessional Paper on "The Work of Sir Aston Webb" announced in the *Kalendar* and the list of Sessional Meetings for Monday, 15 February, 1932, has been postponed.

The Council have arranged for a Paper on "The Work of W. R. Lethaby" to be read on that date and Sir Reginald Blomfield, M.A., R.A., F.S.A. [F.], has very kindly consented to prepare and read the Paper.

#### REINSTATEMENT

In accordance with the provisions of Bye-law 24, the Council have reinstated Mr. William Arthur Banks as a Fellow.

## Competitions

#### R.I.B.A. NEW PREMISES

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

##### Jury of Assessors:—

- Mr. Robert Atkinson [F.]
- Mr. Charles Holden [F.]
- Mr. H. V. Lanchester [F.]
- Sir Giles Gilbert Scott, R.A. [F.]
- Dr. Percy S. Worthington, F.S.A. [F.]

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions have been circulated to Members, or may be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### NORWICH: NEW MUNICIPAL OFFICES

The Corporation of the City of Norwich invite architects to submit, in open competition, designs for new Municipal Offices to be erected on a site fronting St. Peter Street, Bethel Street and St. Giles Street.

##### Assessor: Mr. Robert Atkinson [F.]

Premiums: £500 and £700 to be divided between the authors of the next three designs in order of merit.

Last day for receiving designs: 1 March 1932.

Last day for questions: 2 November 1931.

#### SHEFFIELD: NEW CHURCH

In connection with the Bishop of Sheffield's 100,000 guineas appeal, architects having an office in the Sheffield diocese are invited to submit, in competition, designs for a new church to be erected at Low Shiregreen, Sheffield. The church is to seat 450, and the cost is restricted to £7,500.

##### Assessor: Mr. C. C. Thompson [F.]

Last day for receiving designs: 1 January 1932.

Last day for questions: 1 November 1931.

#### WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

##### Assessor: Mr. H. Austen Hall [F.]

Premiums: £500, £300, £200 and £100.

The last day for receiving designs, originally fixed for 31 December 1931, has been extended for about two months.

Last day for questions: 30 September 1931.

## Members' Column

### NOTICE OF PARTNERSHIP

Mr. J. WESTBROOK FARMER [F.] has entered into partnership with Mr. G. H. TREACHER [L.], Worthing, Sussex. On and after December 21 the practice will be continued under the style and title of Treacher and Farmer, 18A, Chapel Road, Worthing.

### CHANGE OF ADDRESS

CAPTAIN WILLIAM N. SPENCE [J.] has changed his address to "Lithgow," 21 Forty Lane, Wembley, Middlesex. Telephone: Wembley 3580.

### ACCOMMODATION TO LET

ARCHITECT owner of Small Country Cottage, London and Brighton midway, would like to hear of someone to share same.—Box 4121, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

MEMBER practising in Bedford Row, W.C., offers accommodation with occasional use of office. Messages and letters forwarded.—Apply Box 7012, c/o Secretary R.I.B.A.

MEMBER offers unfurnished office accommodation in The Temple to another on moderate terms, suit junior commencing practice; and after Christmas a small unfurnished room to let. Write Box No. 1711, c/o The Secretary R.I.B.A.

ARCHITECT offers another, part use of well-lighted office near the British Museum; telephone, shorthand-typing, etc., available. Write Box 5121, c/o The Secretary R.I.B.A.

### JOURNAL WANTED

The Secretary R.I.B.A. would be glad to know if any member has a spare copy of the JOURNAL No. 6, Vol. 27 [Jan. 24, 1920].

## Minutes VI

### SESSION 1931-1932

At the Fourth General Meeting of the Session, 1931-1932, held on Monday, 14 December, 1931, at 8 p.m.

Dr. Raymond Unwin, President, in the Chair.

The attendance book was signed by 19 Fellows (including 5 members of Council), 19 Associates, 5 Licentiates, 1 Hon. Associate and a very large number of visitors.

The Minutes of the Third General Meeting held on 30 November 1931, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Frederick Arthur Walters, F.S.A., elected Fellow 1929.

Walter Stokes, elected Associate 1879, Fellow 1890, transferred to Retired Fellowship 1913.

Fred Johnson, elected Licentiate 1931.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

H. Bramhill [L.]	Harold Milesen [A.]
H. J. Franklin [J.]	William Mollison [A.]
A. N. Goddard [L.]	Charles E. Pickering [A.]
Arthur L. Hall [A.]	A. W. Houlton [L.]
J. B. Hawker [J.]	

The President announced that the Council propose to submit to His Majesty the King the name of Dr. Hendrik Petrus Berlage, Hon. Corresponding Member R.I.B.A., Holland, as a fit recipient of the Royal Gold Medal for 1932 on account of his distinguished services to architecture and town planning.

Mr. F. C. Eden, M.A., F.S.A., [F.] having read a paper on "Stained Glass in Relation to Architecture," a discussion ensued, and on the motion of Sir Charles Peers, C.B.E., M.A. [F.], Chief Inspector of Ancient Monuments, seconded by Mr. Walter Tapper, A.R.A., F.S.A., [F.], a vote of thanks was passed to Mr. F. C. Eden by acclamation, and was briefly responded to.

The proceedings closed at 9.50 p.m.

### A.B.S. INSURANCE DEPARTMENT.

#### HOUSE PURCHASE SCHEME

(for property in Great Britain only).

*Further Privileges now Available.*

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

#### AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

#### RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ percent. gross,

" " " in excess of " 5¾ " "

#### REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

#### SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

#### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1932: 9, 23 January; 6, 20 February; 5, 19 March; 2, 16, 30 April; 14 May; 4, 18 June; 9 July; 6 August; 10 September; 20 October.

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